ARNOLD SCHOENBERG

MODELS
FOR
BEGINNERS IN COMPOSITION

SYLLABUS AND GLOSSARY

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PREFACE

This is the second, revised and enlarged version of a syllabus which I prepared beginners in composition in a summer session of six weeks at the University of Californi Los Angeles. Though the first version was done in a great hurry and at a time wh was occupied with other affairs (composing, for instance, which is not a mere avoca of mine), and though I anticipated that I could perhaps teach some theoretical knowle but not much technical skill, I was surprised by the success of this syllabus. It hel my students to such an extent that even those with little creative ability and music ship could write a small minuet or even a scherzo that was not quite impossible.

This success induced me to interrupt my work, again to sacrifice composing to tea ing, in order to produce this second version, hoping to make it more useful and effective

The main objectives of this syllabus are: **ear-training,** development of a **sens form,** and understanding of the **technique** and **logic** of musical construction.

Students who wish to become music teachers in colleges, high schools, or element schools are required to study composition. But, according to my experience, very can write without the aid of the piano and even fewer possess a sense of the relation betw melody and accompaniment. Besides, many of these students who might be good strumentalists have no creative imagination, while often those who have talent th that today one may write everything: they have heard even in popular music unrela dissonances and think they can apply them as well in their attempts at composing sr but logically constructed forms.

Considering all these facts, I introduced several years ago a new method of achiev **coordination of melody and harmony,** which makes composing easier even to such stude as have no desire or ability for musical creation, and which has also proved to contrib considerably to ear-training.

Great stress is laid in this syllabus upon the concept of variation, because this is most important tool for producing logic in spite of variety. Even a beginner who has a considerable creative talent will be able to write at least as well as is needed for a "pass grade" if he studies the manifold ways by which variation is applied to simple basic for and if he then tries to employ similar methods in his own attempts.

He will observe that even a change of the harmony-successions demands adaptat and thus produces new motif-forms.[1] He should study very thoroughly the Models Harmonies for Two-Measure Phrases. They reveal many ways of enriching the harmo and if he understands the principles involved there, he will be able to apply these meth not only to phrases, but also to many other segments. This knowledge is very import in producing cadences to various degrees and, in the "elaboration"-section of the sche (see p. 11), in working out the "modulatory" harmony of the "models" and sequen The student should become familiar with the "root progressions" which produce "rovi harmony.

Of course, not all those technical problems are within the reach of a beginner. I studying and analyzing the examples will make him acquainted with such procedures a might stimulate a future composer to write in a more dignified manner.

The student will also have to study the same forms in works of the classic mast At first the study of Beethoven's piano sonatas is recommended, because his forms

generally simpler even than Mozart's or Haydn's. But the student must not be startled if he finds in the works of these masters features that are not discussed in this syllabus: in a brief course like this, it seems impossible to teach everything a master's imagination and fantasy might invent. There are "irregularities" which are only accessible to a really great talent, a higher technique, and—perhaps—only to genius. Besides, the student should realize that these models show merely **one way** of approach to the technique of composing. But he should not in any case think that a composer would work in such a mechanical manner. What produces real music is solely and exclusively the inventive capacity, imagination, and inspiration of a creative mind—if and when a creator "has something to express".

None the less, a student should never write mere dry notes. At all times he should try to "express something". Marking tempo and character by such terms as *cantabile, agitato, con spirito, grazioso, playful, gay, vivace, grave,* etc., he may find that his imagination has been stimulated to make him produce pieces of a definite character such as a song, an agitated allegro, a witty scherzo, a graceful gavotte, or even a nocturne or a rhapsody of vague, unidentifiable mood. Very early a student can thus write with more spontaneity, which need not exclude conscious application of his technical knowledge.

SYLLABUS

I

COORDINATION OF MELODY AND HARMONY

In order to obtain coordination of melody and harmony the student will in his first exercises use only the tones of the **underlying harmony.**

Tones foreign to the underlying harmony must be added to the tones of the broken-chord forms only as **passing notes, suspensions, grace notes,** and **other auxiliary notes,** according to the advice given under (c) and (d).

From the very beginning all exercises should be carried out in **several keys.** Thus the student will be at home in every key in a short time.

(A) Building Two-Measure Motives or Phrases on a Single Harmony

(a) In Exx. 1-4 only broken-chord forms of the tonic are used in half- and quarter-notes. The student should try to find as many different ways of **breaking a chord** as he can.

(b) In Exx. 5-11 the same and similar broken-chord forms are carried out in **different rhythms.** Tone repetitions contribute to **rhythmic variety** and often produce characteristic features.

(c) **Addition of passing notes.** In the beginning they should preferably be used only on the weak beat (Exx. 12-15).

(d) **Auxiliary** notes and other **embellishments** are added to basic forms (Exx. 16-19).

A student should always try for rhythmic variety. It may well be that not everything is "beautiful", or "melodious", or "perfectly balanced".* The teacher will correct or cross out the worst of his exercises and explain why they are too poor or overcrowded. At first the only important thing is to contrive as many different forms as possible. Incorporating thus the concept of variation and its technical possibilities in one's mind will be of great advantage when the student later tries to invent real melodies, instinctively and spontaneously.

Observe the **difference** between the **first** and the **second** measure of most of the phrases. Generally the second will contain fewer features and less movement than the first measure (Exx. 6, 8, 9, 10, 12, 13, 16, 18).

(B) Building Two-Measure Phrases on Two Harmonies

on I-V (Exx. 20-29)
" I-VI (" 30-36)
" I-IV (" 37-43)
" I-III (" 44-50)
" I-II (" 51-57)

In Exx. 34 and 36, chromatics are inserted.

In Exx. 41 and 42, an **artificial dominant seventh** chord emphasizes the progression towards IV.

Exx. 44-50 use **III in the form of an artificial dominant (seventh) chord.** This is especially advisable if the next measure should start on VI or, by a deceptive cadence, on IV or II (Exx. 47a, 48a, 49a).

*The examples of this syllabus are also sometimes unbalanced, or even do not sound melodious. They are not made for beauty, but their purpose is exclusively to show the application of technical methods.

The II appears more frequently in its **first inversion** or as a $^6_5$, $^4_3$, or 2 chord. Beware of **parallel fifths** if using the root position.

(C) **Two-Measure Phrases Based on Three Harmonies.**

These should also be practised as systematically as the preceding exercises. Sometimes, however, a student, even at this early stage, may have tried to "invent" such forms instinctively. In any case, the rhythmical and motival features and formations should stimulate him to produce material similar to that shown in the models.

Observe some of the rhythmic features, for instance the **syncopations** in Exx. 59, 64, 65, 79, and 83, and the augmentation of rhythmic features in Exx. 58, 61, 62, 67, 67a, 69, 75, and 76. Some of them are exact, some are free.

Again the **treatment of the second measure** should be studied. Its relation to the first measure might be compared to the relation of a strong to a weak beat. But just as a weak beat sometimes carries an accent, so a second measure of a phrase need not always represent a decline. Here one finds the augmentations mentioned above, and also reductions—that is, the omission of subordinate features (Exx. 60, 66, 78, 80, 81).

Watch further the multiple use of motival features, marked a, a^1, a^2, etc. Advice for this technique might be given as follows: **If the rhythm is exactly or approximately the same, the interval may be changed freely,** because rhythm is more noticeable than interval. Often a **rhythm is "shifted"** from a strong to a weak beat and vice versa (Exx. 59, 65, 76, and 79).

(D) **Two-Measure Phrases on more than Three Harmonies**

A few examples are given in Exx. 86-93. It would be too difficult for a beginner to write such exercises in the mechanical manner of the preceding assignments. It will be easier to do that when he has digested the ways of inserting "passing" harmonies shown in Exx. 167-188. In studying all these models the student should realize that the basic assumption for richer harmony is a semi-contrapuntal movement of the bass, in which the other accompanying voices cannot fail to participate. It is the tendency of independent voices that produces a richer movement of the harmony. The alternatives 86a, 90a, 91a, and 93a show that even fewer harmonies would suffice.

Observe the (imitative) use of motival features in the accompaniment of Exx. 90 and 92.

II

MOTIVE AND MOTIVAL FEATURES IN TWO-MEASURE PHRASES

In phrases, motival features usually appear more than once. Thus a motive might be established which in the continuation will appear in more and richer variations, developing more and other phrases and other segments of various size and function.

(A) Most of these phrases are merely variations of the primitive examples of the beginning. Thus 94 is built from 12; 95, 96, and 97 are built from 13; etc.

(B) **Various other Ways of Utilizing Motival Features**

The student will observe that all these examples contain in one way or another the beginning three notes (or their rhythm) of Ex. 119. They appear in simple repetitions, in transpositions, in inversions, in augmentations, shifted to other beats, etc.

The student should apply all these treatments to his own exercises.

Many of these examples are unbalanced, at least without a proper accompaniment. But Ex. 132, a variation of Ex. 131, is used later (Exx. 226 and 231) to build a sentence and a period. It pays to try changes and variations of the kind indicated even if the result is very poor.

The examples 147 to 150 derive from the forms 140 and 141. There they are based on I-V. But Exx. 148-150 use a much richer harmony, though they also begin on I and end on V. But even examples like 130 and 144, distinctly overcrowded, can be of some usefulness if treated like 130a and 144a.

(C) **Some Models of Accompaniment**

In **piano style** the harmony need not be present in full at every beat. On the contrary, if it is not for the expression of a certain character, the insertion of pauses in one or more voices will provide transparency and often produce a characteristic **"motive of the accompaniment"**, i.e., a rhythmic pattern that should be used, with slight accommodating alterations, in the continuation. Not only can such a model, even within one small phrase, consist of different elements, e.g: Exx. 152, 155, 156, 157, etc; but also one element alone can be useful, e.g. the "march-like" forms of Exx. 158, 159, 161, and 163. **Independent movement** of one or more voices—if it does not interfere with the harmony and even obscure it—is always valuable, for instance in Exx. 159, 164 (of which later a sentence and a period are built, Exx. 224 and 230), 165, and 166. Mostly the independence of those voices is not considerable. They merely follow the movement of the melody. Ex. 162a shows that this model could also be accompanied without such movement, but Ex. 162b shows a freer treatment.

(D) **Models of Harmonies for Two-Measure Phrases**

Ex. 167 shows—in the beginning systematically—some of the most dependable harmony-successions. Attention is directed to the use of inversions of triads and seventh chords and to the use of "transformations" of the chords on some degrees: artificial dominants, diminished sevenths, etc. These transformations are produced by the use of "substitute tones" derived from "related regions" of the key. The examples are based on "strong" or "ascending" and "super-strong" root-progressions according to the model V-I, V-III, and V-VI, V-IV, respectively. Of course, not everything possible could be included, though weak progressions are avoided. In minor especially not every progression might be usable.

Exx. 172-188 show how much such harmonies could be used in phrases. Much of that will seem difficult to a beginner without a thorough knowledge of harmony. But to understand the principles of such treatment will widen the student's scope, even if only theoretically.

Attention should be directed again to the accompaniment, to the frequently independent movement of the voices, and to the fact that the rhythms of the harmonic pattern might be altered.

III

SENTENCES

(A) **First Four Measures only**

What is here called the "dominant form" (measures 3 and 4) is in the most simple cases a repetition of meas. 1-2 accommodated to a contrasting harmony: Ex. 189, I con-

trasted with V; Exx. 190 and 191 (and the alternatives 192-197), I-V contrasted with the reversed succession V-I. Even here the dominant form should not become merely transposed. This is primitive and monotonous. At least such alterations as have been marked by (+) are advisable. Of great interest are transformations like 193 to 197. Still more interesting are repetitions like Ex. 198, in which meas. 3-4 are based on (II)-V-I, a free repetition of the I-(IV)-V of meas. 1-2. Sequential repetitions are also sometimes useful, Exx. 200, 201, 205, 206. Of course, as there is here no I-V relation, the term dominant has to be understood in a metaphorical meaning.

(B) **Completion of the Sentence** (meas. 5-8)

The sentence-form which is taught here does not pretend to be more than a "school-form", a way of dealing with an elementary problem in a manner within reach of a beginner. Nevertheless, it should be mentioned that there are many similar examples in Beethoven. See, for instance, the Exx. 207-210, from his piano sonatas; even the first theme of his Fifth Symphony uses this form.

It will not be too difficult to construct this form according to the following suggestion: Measure 5 is usually a reduced form of the content of the first phrase. This reduction is achieved by omitting some features more or less subordinate (Ex. 212), or by connecting elements of the first phrase in a different manner (Ex. 213) or in a different order (Exx. 214, 215, 216). Measure 6 is generally a kind of repetition of meas. 5: a strict repetition (Exx. 210, 211), or an accommodation to another degree (Exx. 207, 212, 213, 214, 215), or a strict (Exx. 220, 221, 222, 225) or free sequential repetition. In contrast to that, in Ex. 223 only the motival "residues" of meas. 2 are repeated along a chromatic ascent in the melody: D-D#-E-E#-F#; and Ex. 224 elaborates elements of the basic measures above a flowing succession of harmonies.

Measure 7 prepares for the cadence on I (Exx. 220, 223, 225, and 226), or V (Exx. 220, 2nd ending, 221, 224), or III (Exx. 220, 3rd ending, 222, 227).

Observe the **"condensation" of the harmony in the cadential segment.** There are generally more harmonies used at this place than in the preceding measures.

Observe also the treatment of the main voice in this segment. In general, further reduced basic elements, above a moving harmony, pass into less obligatory forms.

It might help the student to approach a solution of these technical problems by writing at first a great number of sketches, even mechanically, and then selecting the best ones. While so doing he should often return to the methods of developing new motif-forms by variation, as discussed in the beginning.

IV

PERIODS

The main difference and also, to a beginner, the main difficulty in writing periods lies in the necessity of using in meas. 3-4 "more remote" motif-forms. To all of the four periods in Exx. 228, 229, 230, and 231 are added two alternatives: all of these periods end on I, or on V, or on III. The use of basic intervals, marked $\overset{a}{\ulcorner\quad\urcorner}$ $\overset{a^1}{\ulcorner\quad\urcorner}$ $\overset{a^2}{\ulcorner\quad\urcorner}$ etc., and of basic rhythms, marked $\overset{a}{\wedge}$ $\overset{a^1}{\wedge}$ $\overset{a^2}{\wedge}$ etc., illustrates the relation to the first phrase. The student should analyze in order to acknowledge the "destiny" of the motive, and try as many similar developments himself.

In Ex. 228 the interval of a fourth ┌ b ┐ is used in a "chain-like" construction in measures 2-3 of the antecedent; the consequent uses only the up-beat and the rhythm, but employs many changes of the interval. This period is built from the motif No. 8 on p. 42.

Inversion of a melodic part of the phrase (meas. 2-3 of Ex. 228b) can be recommended.

Observe in Exx. 230 and 230b, meas. 4, the shift of rhythm a/Λ to the first beat.

Similar shiftings of intervals and rhythms are used in Ex. 231.

The **caesura** (meas. 4) and the ending (meas. 8) are chiefly produced by the harmony. While the end (meas. 8) is always carried out by a full cadence (IV-V-I or II-V-I, transposed to the region in which one is at that moment), the caesura in meas. 4 can be approached by a half-cadence (IV-V or II-V, or also VI-V). Generally in the measure before the final degree, one will already observe an enrichment of the harmony: more harmonies are usually used there than in the beginning.

The melody in those cadential segments moves with more richness than in the preceding measures. The caesura, furthermore, is usually characterized by a rest, at least in the accompaniment, producing the effect that a comma or semicolon produces in punctuation.

The consequent is usually a free repetition of the antecedent. However, one, two, or even three measures could be exactly repeated. But in higher art mechanical repetition is not too dignified—variety should always be the aim of a good composer.

In Exx. 228, 228a, and 228b, only the up-beat is repeated exactly, while all the rest shows a new use and a rearrangement.

In Ex. 229 one full measure is used, but the harmony is changed.

Two measures are repeated in the consequent of Ex. 230a. But Exx. 231 and 231a start at once with derivatives of the basic features.

In general, in cadential segments (e.g. Ex. 232, meas. 7-8) the strict use of motive forms is abandoned ("liquidated") and a freer melodic contour concludes this section, generally on V, sometimes on III.

V

CONTRASTING MIDDLE SECTION

of the Ternary (a-b-a^1) Form

The important problem in writing this section is to make it **contrasting and coherent.**

The decisive contribution to the contrast is made by the harmony. For this purpose forty-eight schemes are to be found on pages 30-33. Some of them are too complicated for the first attempts of a beginner, but might be tried by a student who possesses considerable skill in harmony. Some of them, which have been starred (*), can be used not only in major but also in minor. And some of the schemes given in minor (42-48) can perhaps even be of use also in major (in C major or transposed).

Structurally the contrast will be achieved by using the motive forms or even new derivatives from them in a different order. Observe, for instance, in Ex. 236 the shifting of the features ┌a┐/Λ and ┌b┐/Λ of Ex. 229 to other beats, and the inversion of the interval ┌ c ┐ in meas. 10.

Exx. 238, 239, and 240 show more complicated forms in the harmony and in the motival elaboration. They also use semi-contrapuntal imitations of a prominent rhythm in the accompanying voices.

VI
RECAPITULATION (a^1)

The **recapitulation** (a^1) **of the "a" section** after the contrasting middle section may in primitive cases consist of a mere repetition, on condition that the first a-section end on I. Thus a full a-b-a^1 form could be composed by adding to Ex. 220 (no matter whether the first, second, or third ending was used) one of the two contrasting middle sections (Ex. 236 or 237) and thereafter simply repeating Ex. 220 with the first ending on I. The same would be right if Ex. 221 or 222 would be used as an a-section. It would perhaps be more interesting to use Ex. 223 as the a^1-section in all these cases, because a varied repetition is always more artistic than a literal one. Thus in masterpieces much variation is often found in structure, harmony, accompaniment, and even in size, the segment being sometimes reduced (to six, four, or an uneven number of measures, see Beethoven's piano sonatas Op. 2, No. 1, Adagio; Op. 2, No. 2, Rondo; Op. 7, Rondo; Op. 2, No. 2, Largo, seven measures), or being extended (to ten measures, Op. 7, Largo).

If the period Ex. 230 should be the a-section and Ex. 239 its contrasting middle section, the recapitulation has to be composed anew, in order to end on I. This is carried out in Ex. 241.

VII
MINUET

The form of the minuet is in most cases ternary. Sometimes one finds in classic examples the contrasting middle section longer (6, 8, or more measures) and more elaborate (Beethoven, Op. 2, No. 2; Op. 10, No. 3; Op. 22; etc.). Sometimes the recapitulation is shortened (Op. 31, No. 3). Sometimes one finds the addition of one or more codettas in the a-sections, or of an episode in the b-section. Irregular construction of phrases or segments will also be found. The accompaniment has often a "stylized" touch of dance accompaniment. But this might also occur in every other kind of ternary form.

The model given in Ex. 242 is complicated, harmonically and motivally. Especially the contrasting middle section, which turns in meas. 11 to the region of subdominant minor, might be interesting. Observe, furthermore, that the recapitulation is extended to ten measures and begins with a remote variation of the first phrase in the left hand, to which the right hand adds a counter-melody (compare meas. 10 to meas. 13), and that in measure 18 the feature d^1 is detached from b^2 and is used three times as material for the extension.

The alternatives (a), (b), and (c) show how the a-section could end on I or III, or (with a half-cadence) on V. The alternative (d) offers a different use of the material in the contrasting middle section. The way in which this section is extended to eight measures is interesting and emphasizes the "up-beat harmony" (V) in two measures (15-16). The following measures 13-20 bring a richly varied repetition of the a-section.

Ex. 243 shows that the antecedent, with slight harmonic changes, could end on V instead of III, and that nevertheless meas. 5 could begin on VI.

Ex. 244 illustrates the use of a sequence (meas. 9-10 and 11-12) and, more interesting, a procedure which is excellent in its effect: in meas. 13 and 14 the melody remains unchanged while the harmony moves constantly.

VIII

SCHERZO

The form of the scherzo is also ternary and differs from the preceding a-b-a¹ forms only in its middle section, which is a **modulatory** contrasting middle section and is called the **elaboration.** Its harmony, though roving (that is, moving from region [generally miscalled "key"] to region), does not fail to establish at the beginning of each segment (called "model", "sequence", "reduction", etc.) at least temporarily the tonic of a region or key. Such points are marked by stars (*) in Ex. 245 at meas. 9, 14, 19; in Ex. 246 at meas. 9, 13, 17, 19, 21; in Ex. 248 at meas. 9 and 11; and in Ex. 249 at meas. 17, 21, 25, and 27.

A "school-form" of the **elaboration** of the scherzo can be constructed by building a model of two or more measures, using motif-forms or derivatives in a different order above a preconceived harmony-progression which leads to a region other than that of its beginning. Generally its ending harmony should be suitable for introducing the sequence which then follows (see Ex. 245, meas. 9-13; Ex. 246, meas. 9-12; Ex. 248, meas. 9-10; Ex. 249, meas. 17-20).

The **sequence**, if it deserves its name, must be a complete and exact transposition to another degree. But in selecting the transposition, the student should avoid deviating too far from the related regions. For instance, in C major one would scarcely go to F♯ major or B♭ minor or B major. But Beethoven in the Scherzo of Op. 2, No. 2, arrives at G♯ minor in A major, which is quite far. A master may do this; a student would better avoid it. Generally the model now undergoes a process of **"liquidation"**, which is a method of getting rid of the obligations of the motif. Here it is done gradually, by at first omitting subordinate features and reducing the four measures to two (mostly followed here by a sequence). The liquidation thereafter reduces the model to one measure and even smaller units. In general, the place to approach the up-beat harmony (V) is at or after the two-measure model.

Often a little segment is added to mark the end of the roving section: a standstill on V, in many cases a pedal (Ex. 245, meas. 30 ff., Ex. 246, meas. 25-28).

The **recapitulation** often demands far-reaching new construction, especially if the ending of the a-section started early to move towards V or III (Ex. 246, meas. 5-8). Endings, on I, to the two alternatives, (a) and (b), are given at the end of Ex. 247.

It must be mentioned that many scherzos contain codettas in the a- and a-¹sections and episodes in the b-sections. **Codettas** are cadences primarily. If the end of any section should be short and not perfectly convincing, there would be reason to establish the fact of the ending more firmly. But such an addition is the result of the resourcefulness of an inspired composer rather than the problem of a beginner, struggling for form. Therefore, it seems superfluous to illustrate it here, and better to advise the student to study the examples of the masters.

IX

PHRASES, HALF-SENTENCES, ANTECEDENTS, AND "a"-SECTIONS OF TERNARY FORMS

This material can be used by the student if at some time he might not be able to build a phrase or another segment himself. But they can also be profitably used for practice in dealing with various problems, such as producing several types of forms, building cadences to various degrees, working out harmonization and accompaniment, etc.

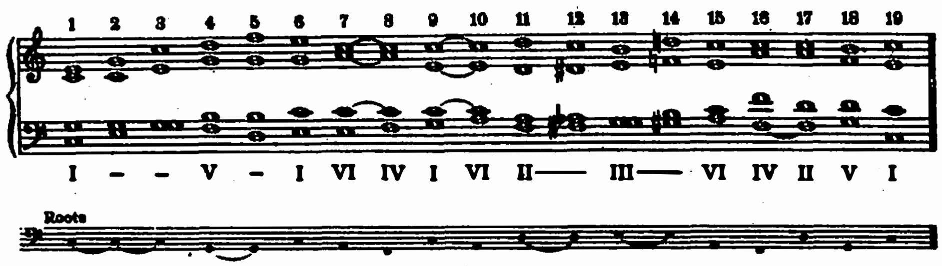
All this material has been used in classes and at examinations, and has proved to be not too difficult, and quite instructive.

May it also be helpful to the students of this syllabus!

GLOSSARY

In this syllabus a number of terms are used which require explanation, some because they are often used in a vague manner or with a meaning different from that here employed, others because they are not commonly used at all, partly owing to the fact that they have been introduced by this author. In a forthcoming text-book, "Fundamentals of Musical Composition", and a syllabus, "Structural Functions of Harmony", one will find more and more thorough explanations.

Root is the tone upon which a triad (or a seventh or ninth chord) is built by superimposition of a third and a fifth (or a seventh or a ninth). The root can be identical with the bass; but, in case of inversions, while the root remains the same, the bass uses a different tone. The difference between the bass and the root can be seen in the following example:



Degrees are marked by Roman numerals, and the first six of them also bear names: I, tonic; II, supertonic; III, mediant; IV, subdominant; V, dominant; VI, submediant; VII has not here been given a name. These numbers refer to the place within the scale and determine the functional relations of the triads (or seventh or ninth chords, etc.) built on them.

To be conscious of these functional

misuse of calling a harmony C-E-G C major and D-F-A D minor etc. C-E-G is I in C major, but IV in G major, V in F major, III in A minor, VII in D minor, and even II (as neapolitan sixth) in B major and minor. And these are decisive functional differences. Replacement of natural tones with substitute tones will generally not change the functional quality of the degree (see also under *Substitute tones*).

Root-progression is the movement from one root to another root. Such a movement produces structural changes in the harmony and its functional meaning, as can be seen in the example. Between 1-2-3 no such change occurs, as these are mere inversions of one triad. The same is true in 4-5. The root also does not move in 11-12 and 13-14, in spite of the chromatic alterations in the upper voices. But in 7-8 and 9-10 there are root-progressions, though the upper voices do not move. And in 16-17, though the bass does not move, there is also a root-progression.

There are three different kinds of root-progressions:

(1) **Strong** or **ascending:**
   - (a) a leap of the root a fourth up: I-IV, II-V, III-VI, IV-VII, V-I, VI-II, VII-III.
   - (b) a leap of the root a third down: I-VI, II-VII, III-I, IV-II, V-III, VI-IV VII-V (the latter of questionable value).

   Ascending root-progressions are the most effective.

(2) **Weak,** or better called **descending:**
   - (a) a leap of the root a fifth up: I-V, II-VI, III-VII (?), IV-I, V-II, VI-III, VII-IV (?).
   - (b) a leap of the root a third up: I-III, II-IV, III-V, IV-VI, V-VII (?), VI-I, VII-II (?).

   Descending root-progressions are best used in such combinations as finally produce an ascent: **I-V-VI** (I-VI), or **I-V-IV** (I-IV), or **I-** III-VI (I-VI), or **I-III-IV** (I-IV), etc.

(3) **Super-strong:**
   - (a) a step of the root a second up: I-II, II-III, III-IV, IV-V, V-VI, VI-VII.
   - (b) a step of the root a second down: I-VII, II-I, III-II, IV-III, V-IV, VI-V, VII-VI.

   Super-strong root-progressions produce "deceptive" cadences and half-cadences. If they are not used for a cadence, they should be called "deceptive progressions".

Cadence is a progression of harmonies, selected and arranged to produce a movement towards an ending on a definite degree. Cadences (usually in cooperation with the melody) are designed to mark endings of pieces, or divisions, sections, and even segments. A cadence generally ends on that degree towards which the progression aims. But sometimes, especially in deceptive cadences, an ending on a different degree occurs.

Region is a term which was introduced by this author in order to sharpen the discrimination between extended tonality and modulation. One should speak of a **modulation** only if (a) the key has been abandoned distinctly and for a considerable time, and (b) if another key with all its characteristic functions has been established. If such a definite establishment is not present, i.e., if the harmony fails to settle down to a definite key, but rather uses chords which through their multiple meaning can be understood as belonging to several keys, one should speak of **roving harmony.**

The concept of regions derives from a principle of **"monotonality"**, which aims at a unified apprehension of the whole movement of the harmony within one piece of music. Extended tonality not only permits the inclusion in a key of everything which formerly appeared in six independent modes, because they are interrelated by using the same tones of the diatonic scale; but in more modern practice it also permits the inclusion of many other and even more remote relations, which are based on the **functions of the degrees.**

Thus a region—even if it is "carried out like a key"—is considered a related product of a tonic. If, accordingly, a period ends in its eighth measure on V or III of C major, one must not call this a modulation to G major or E minor, but a change or movement to the dominant region or to the region of the mediant.

These are the regions of a major key:

(a) derived from the six modes:
- Dorian region (minor) II
- Supertonic region (minor) II
- Mediant region III
- Subdominant region IV
- Dominant region V
- Submediant region VI

(b) based on the relation of a tonic to its subdominant minor:
- Neapolitan region ~~II~~
- Flat mediant region ~~III~~
- Subdominant minor region ~~IV~~
- Flat submediant region ~~VI~~

(c) derived from tonic minor:
- Tonic minor region ~~I~~
- V-minor region ~~V~~

(d) based on the interchangeability of major and minor:
- Mediant major region ~~III~~
- Submediant major region ~~VI~~

The regions of a minor key can be derived partly from the relative major, partly from the tonic major, and partly from the subdominant minor, excluding some which are too remote. At least in Classical music they have not been considered as related.

(a) from relative major are derived:

Mediant region	III;	in C minor, on E♭
Subdominant region	IV	" " " " F
V-minor region	V	" " " " G (minor!)
Submediant region	VI	" " " " A♭

(b) from tonic major can be derived:

Tonic major region	~~I~~;	in C minor, on C
Mediant minor region	~~III~~	" " " " E (*)
Mediant major region	~~III~~	" " " " E (*)
Subdominant major region	~~IV~~	" " " " F (*)

Dominant region V " " " " G
Submediant minor region VI " " " " A (*)
Submediant major region VI " " " " A (*)

(c) from subdominant minor are derived:
Neapolitan region II; in C minor, on D♭
Mediant minor region III " " " " E♭ (*)
Submediant minor region VI " " " " A♭ (*)

Those starred (*) are more remote, but are more or less often used in Classical music.
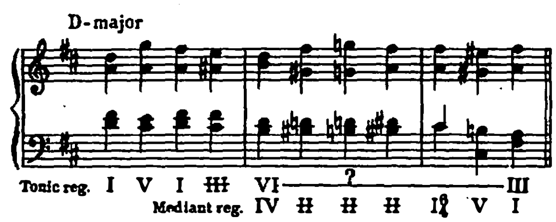
The following should be **excluded,** because they are too remote:
a major or minor region on II; in C minor, on D (Dorian and supertonic)
a major or minor region on VII; " " " " B♮ and B♭

Changes from one region to another should be based on harmonies common to both regions or on chords with a multiple meaning, e.g. diminished sevenths, augmented triads, augmented $^6_5$ or $^4_3$ chords, etc.

Substitute tones are tones foreign to the scale, "borrowed" from related regions (or keys). They produce "artificial leading-tones up or down", principally in two ways:

(a) by **chromatically** filling out an interval of a major second up or down in one or more voices;
(b) **quasi-diatonically** by replacing natural tones with such foreign tones as would make a melody similar to the diatonic scale of the region in question.

Generally, when substitute tones are used, the function of the degree is not changed; but sometimes "passing harmonies" assume a form which might be mistaken for a different degree. For instance, the 6-chord on B (marked ?) should not be interpreted as IV of D major but as one of the three transformations of the II of the mediant region.



Motif is a unit which contains one or more features of interval and rhythm. Its presence is manifested in its constant use throughout a piece. Its usage consists of frequent repetitions, some of them unchanged, most of them varied. The variations of a motif produce new **motif-forms,** which are the material for continuations, contrasts, new segments, new themes, or even new sections within a piece. Not all the features are to be retained in a variation; but some, guaranteeing coherence, will always be present. Sometimes remotely related derivatives of a motif might become independent and then be employed like a motif.

Variation is that kind of repetition which changes some of the features of a unit, motif, phrase, segment, section, or a larger part, but preserves others. To change everything would prevent there being any repetition at all, and thus might cause incoherence.

Obligations of the motif derive from a tendency or inclination inherent in a motif by which it aims at developing variation. **Obligatory forms** are those in which the tendency of development has not been "neutralized". In meas. 18-20 of Ex. 242, the constant neglect of the interval of this figure of three notes neutralizes the obligations of the basic interval, making the figure finally non-obligatory (see also page 11).

There exists great confusion in the use of the terms **phrase, period,** and **sentence.** In this syllabus, these terms signify the following structural elements:

Phrases are here given as school-forms, limited to two measures. In masterpieces, in rapid tempo, the length is sometimes four measures. They usually contain basic features more than once (see the marks ∧ and ⌐‾‾‾¬ in Exx. 58-150). In playing or singing them, one would not consider separating

these two measures as if by a breath, but the end would admit the taking of a breath or stopping briefly, as at a comma in punctuation.

Sentences often appear in masterpieces. The opening phrase is repeated at once (with or without variation). This repetition makes further exact repetitions unnecessary, and permits a continuation with either reduced forms of the basic phrase or more remote motif-forms. In the school-form discussed in this syllabus, sentences are restricted to eight measures ending with a cadence. Sentences are usually found at the beginning of a piece or of an independent section of it.

Periods appear in much the same places as do sentences. The school-form is again restricted to eight measures. The period differs from the sentence primarily in the absence of an immediate repetition of the first phrase, instead of which more remote motif-forms appear, which lead (here always in meas. 4), aided by a cadence or half-cadence, to a **caesura.** This caesura is a sharper interruption than that which limits a phrase, and could be compared in its effect to a semicolon. By it the whole section is subdivided into two segments, **antecedent** and **consequent,** the latter producing a (more or less free) repetition of the antecedent, usually concluding this section with a full cadence on I, V, or III.

Codettas are additions after the ending of a section. They are structurally independent, and ordinarily use new and rather more remote motif-forms. Harmonically they are sometimes very simple, occasionally using only the same degree, or a mere interchange of this degree and its dominant; in other cases a full cadence and even richer harmony might appear.

The terms **section, segment,** and **unit** are used for parts of various length. The three parts of every ternary form, including the minuet and scherzo, are called **sections.** The term **segment** refers to the antecedent or consequent of a period, to similar parts of a sentence, and to such parts in the elaboration-section of a scherzo as possess a certain structural independence. Smaller parts, of a lesser degree of independence, are called **units,** if their contents, limitation, or usage justifies their being considered separate.

Elaboration replaces the misleading term "development". In musical composition there is development in every part.
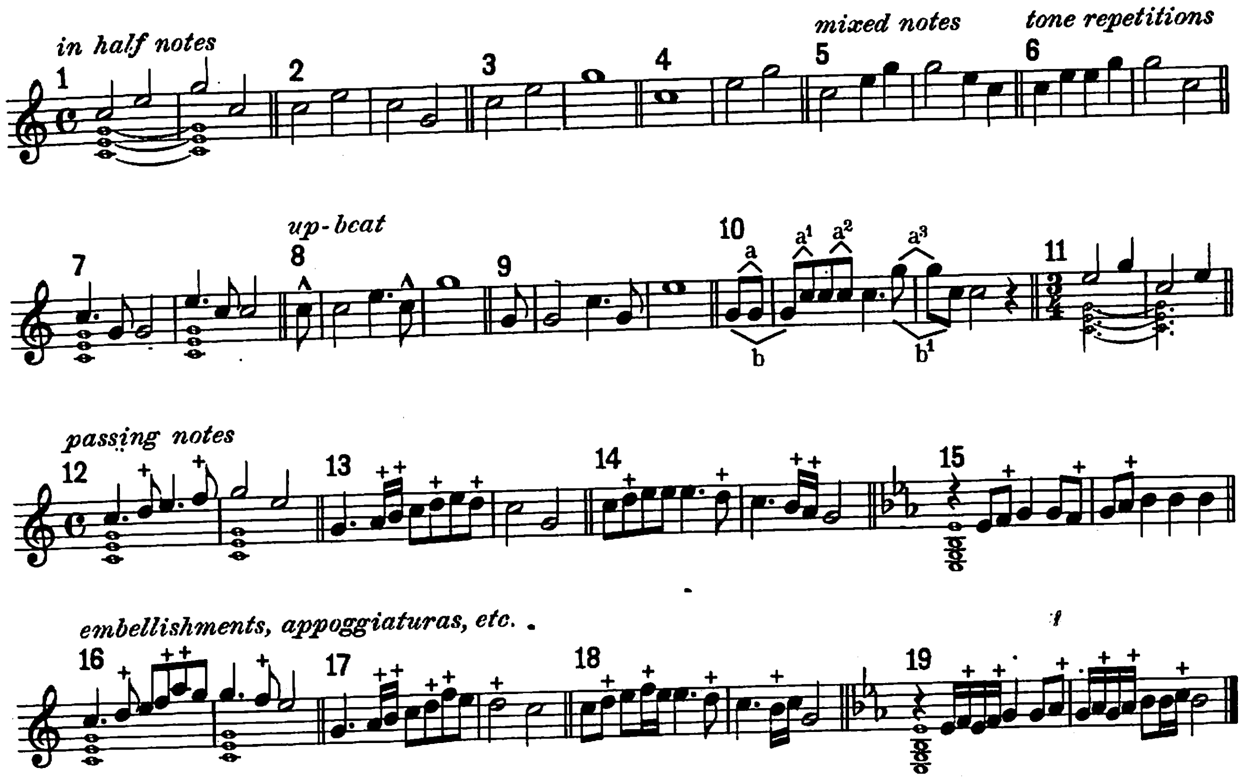
Liquidation, the method of getting rid of the obligations of the motif, is discussed in one example at page 11.

An **up-beat harmony** is a degree that promotes the introduction of the first degree of a new section or segment. Usually the recapitulation of the a-section is introduced by such a harmony. It is the V if this section begins on I, but sometimes III appears instead of V. In the Scherzo of Beethoven's piano sonata Op. 26, the a-section begins on VI. Here the up-beat chord is an artificial dominant on ~~III.~~

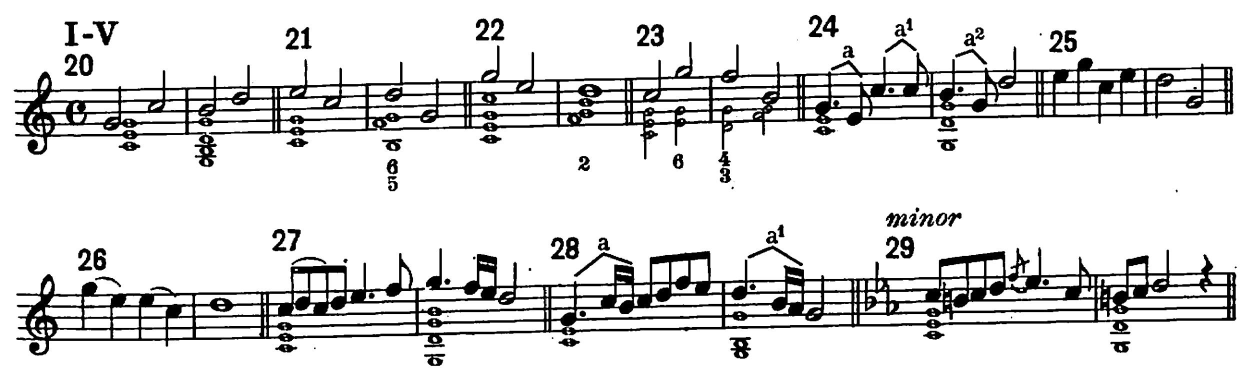
Augmentation, a term known to students who have studied
segment, or section (or even only a part of them) in which the duration of every note (or pause) has been doubled, tripled, quadrupled, etc., while the intervals remain unchanged.
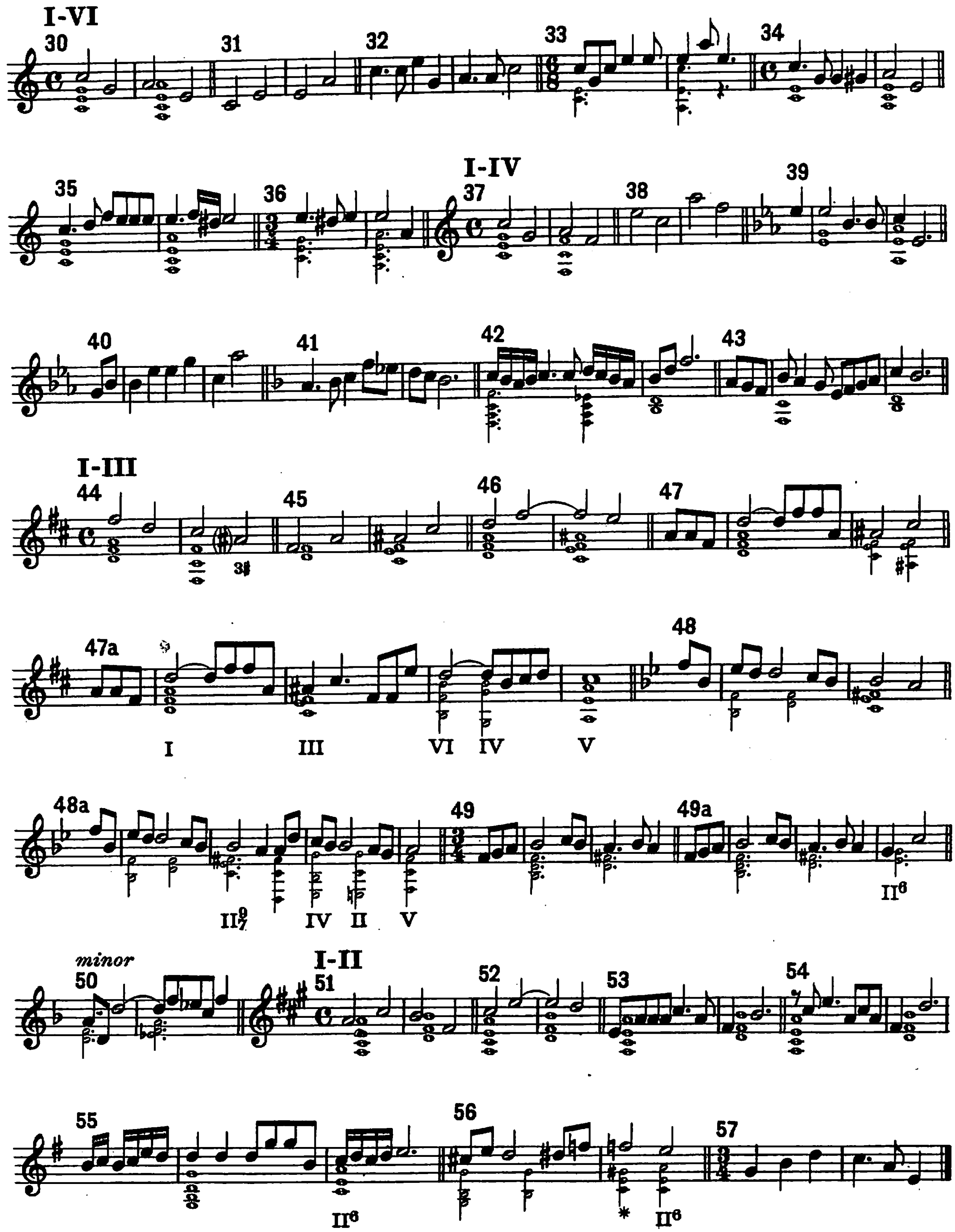
I. COORDINATION OF MELODY AND HARMONY

A) Building Two-Measure Motives or Phrases on a Single Harmony in Broken Chord Forms
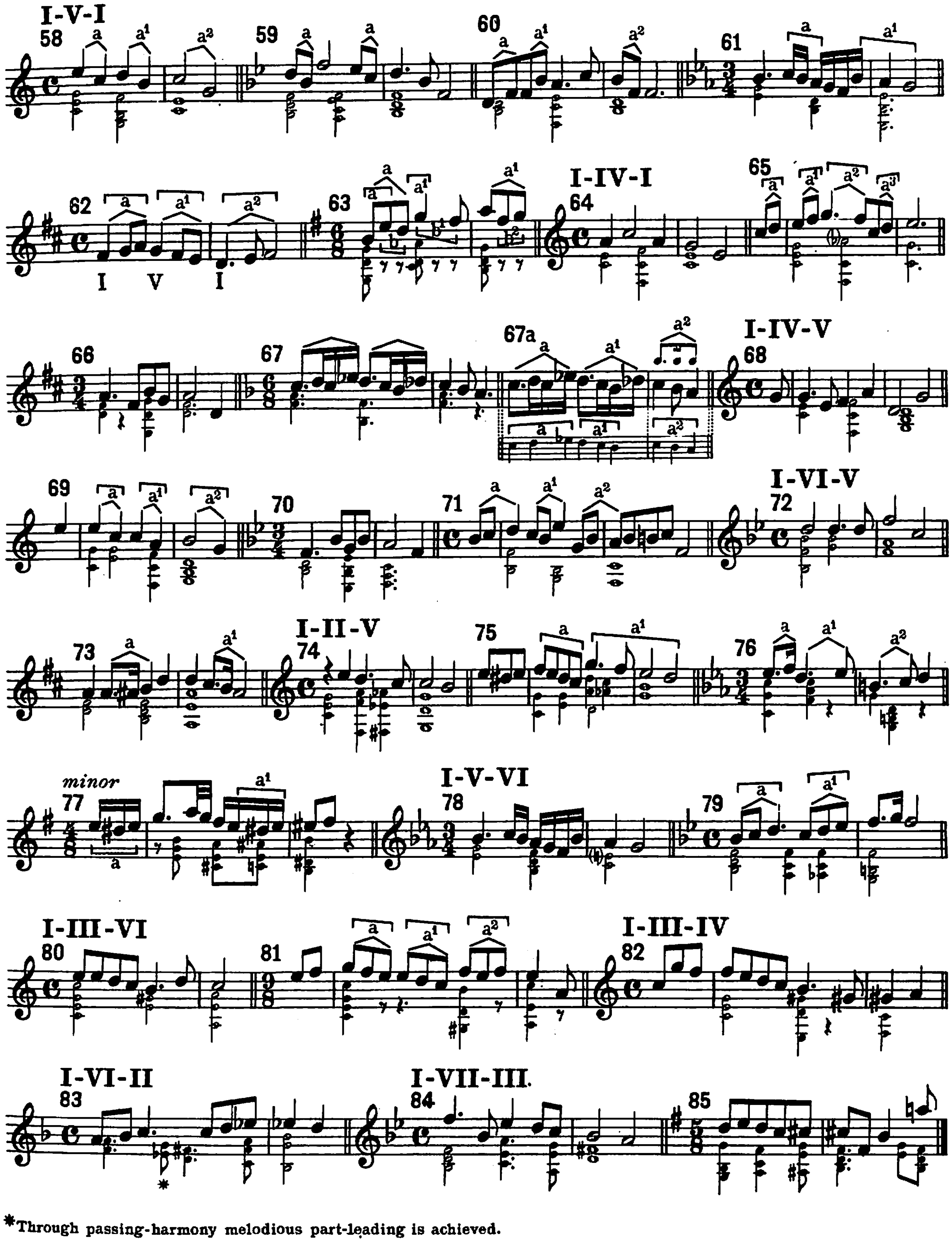


B) Two-Measure Phrases on Two Harmonies
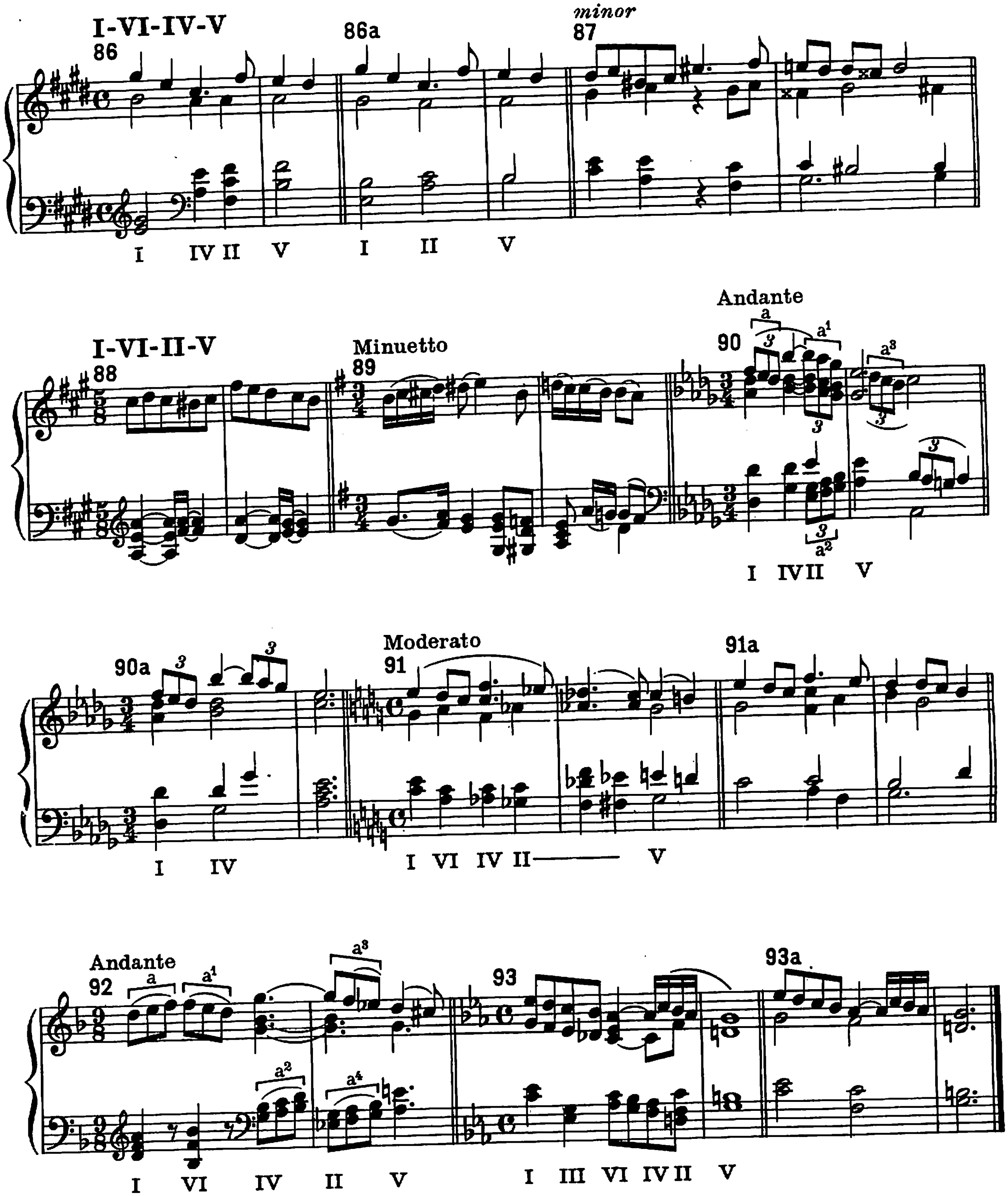




*passing-harmony

C) Two-Measure Phrases on Three Harmonies



*Through passing-harmony melodious part-leading is achieved.
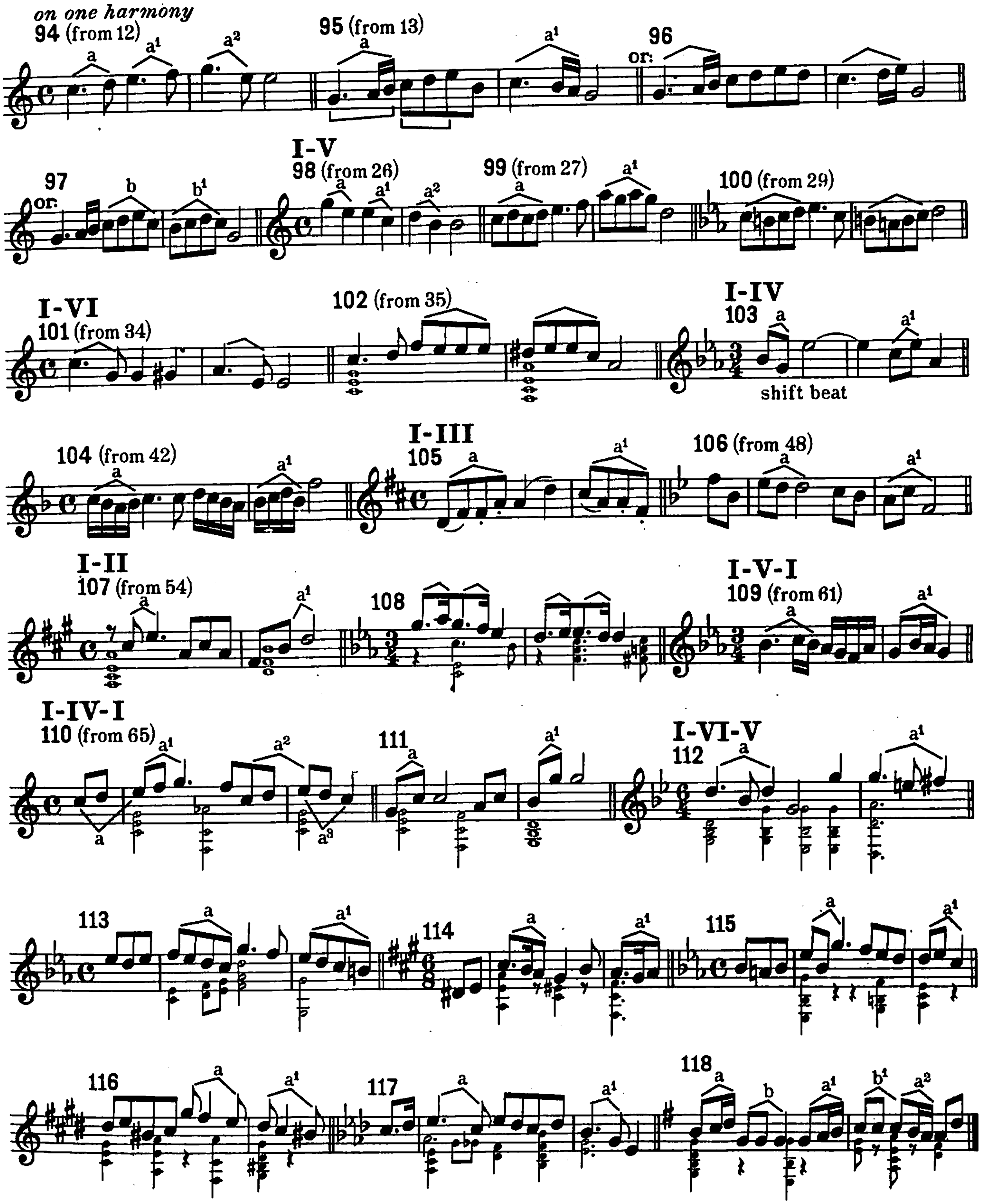
D) Building Two-Measure Phrases on more than Three Harmonies



II. MOTIVE AND MOTIVAL FEATURES IN TWO-MEASURE PHRASES

(Basic features usually appear more than once)

A) Derivations from Examples 1 to 93
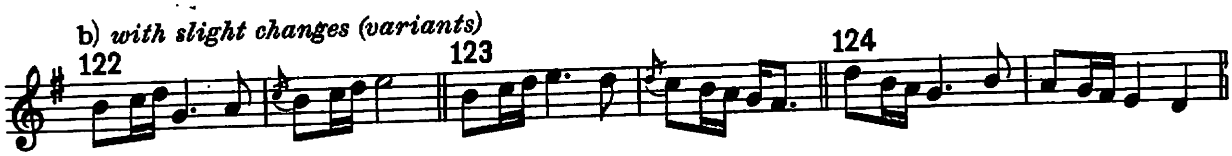


B) Various other Ways of Utilizing Motival Features
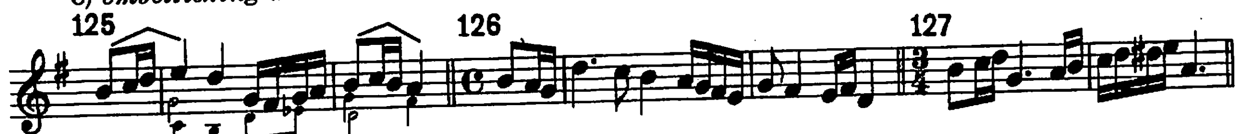
a) *rhythm repeated without change*
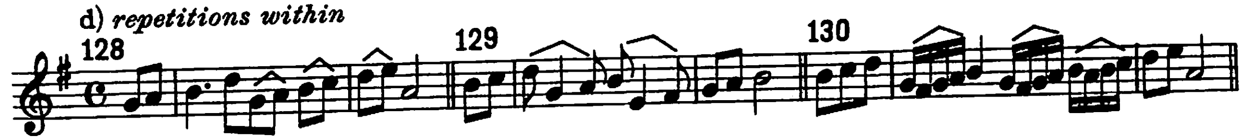


b) *with slight changes (variants)*



c) *embellishing additions*



d) *repetitions within*

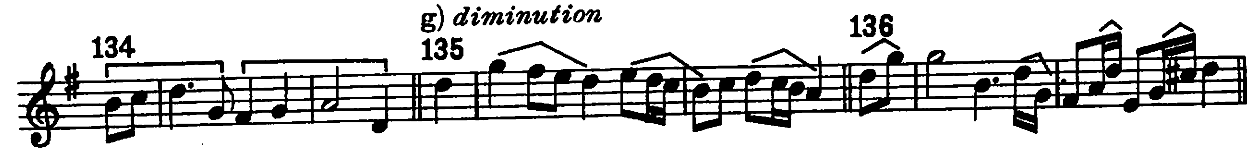


e) *omissions (reduced)*

f) *augmentation*

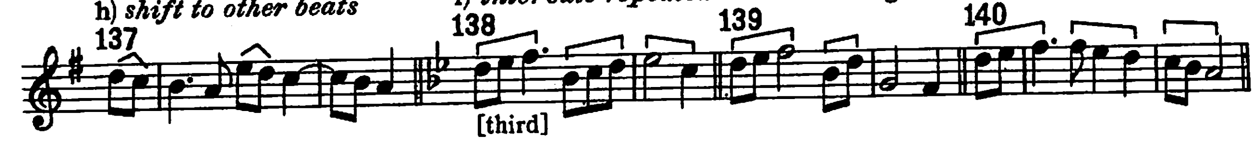


g) *diminution*
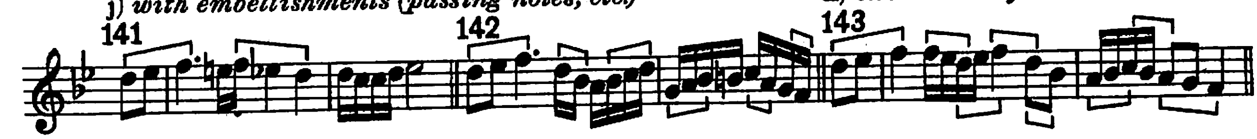


h) *shift to other beats*

i) *intervals repeated without change*
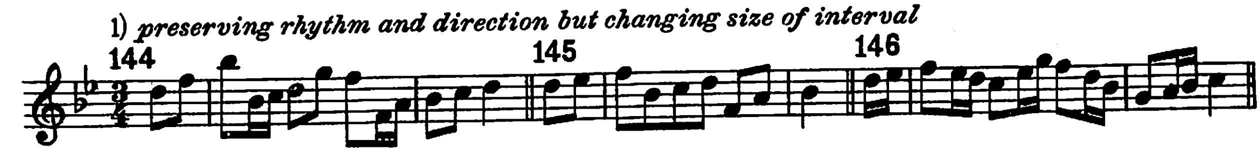


j) *with embellishments (passing notes, etc.)*
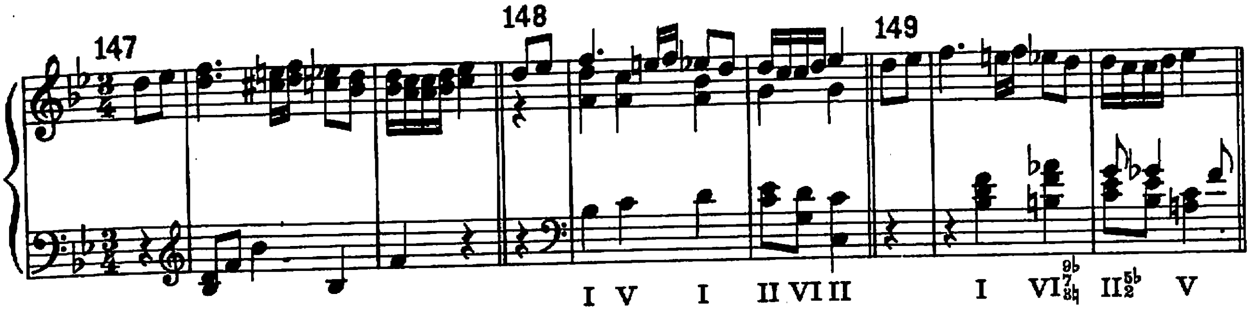
k) *inversions of intervals*
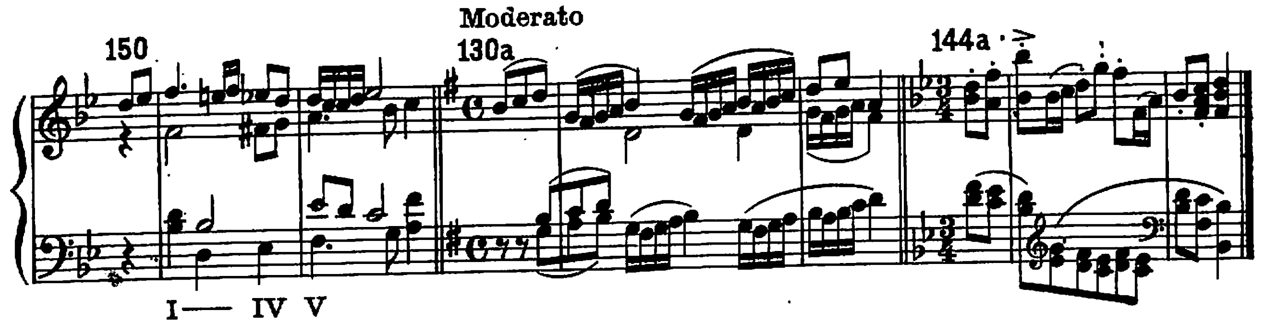


l) *preserving rhythm and direction but changing size of interval*

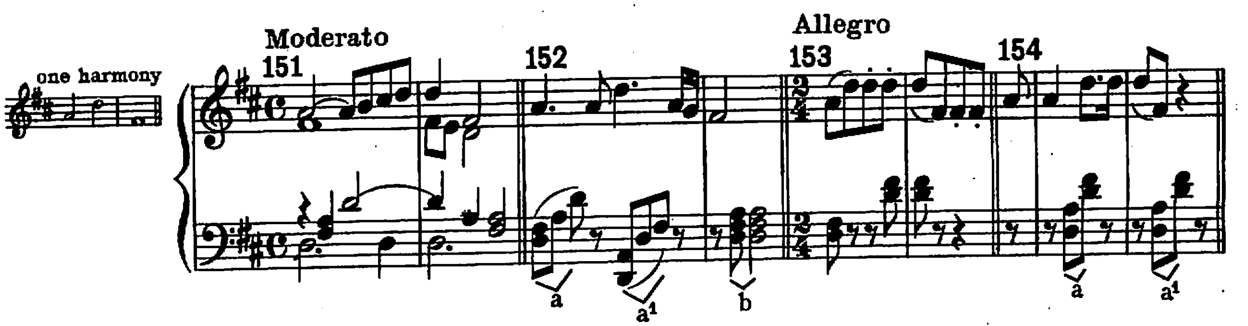


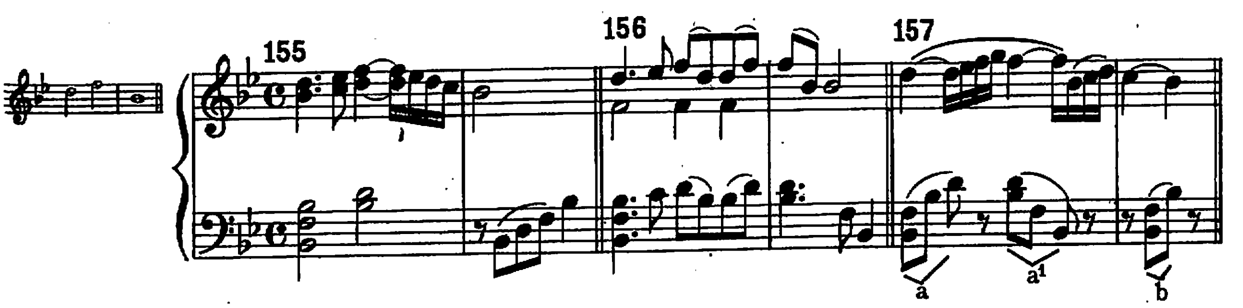
m) *harmonic variations*
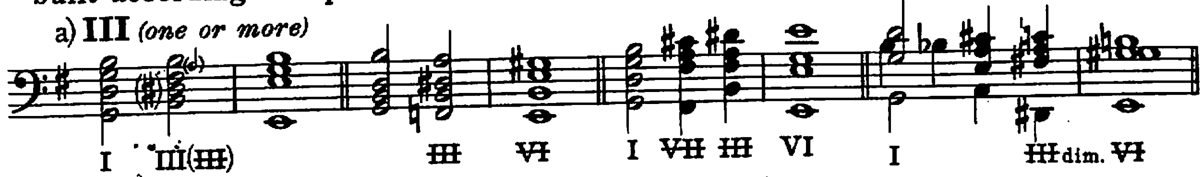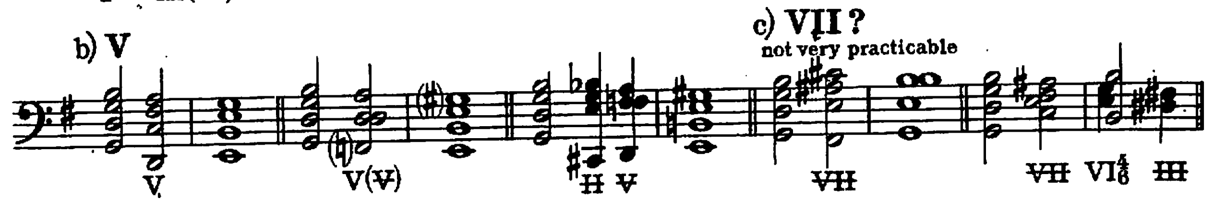




C) Some Models of Accompaniment



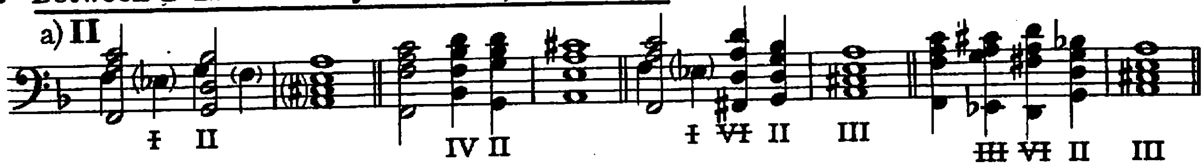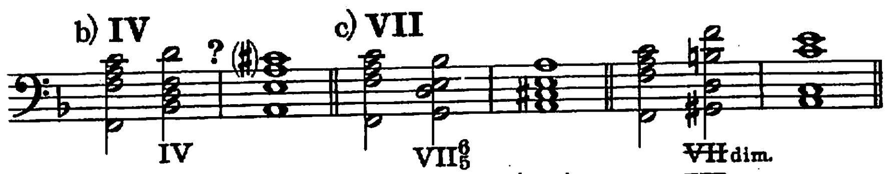


168 Between I-VI one may insert III, IV, or VII (only a few examples; more may be built according to a procedure similar to I-V)
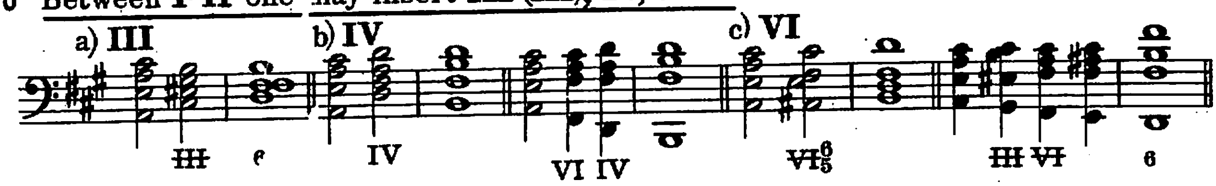




169 Between I-III one may insert II, IV, or VII
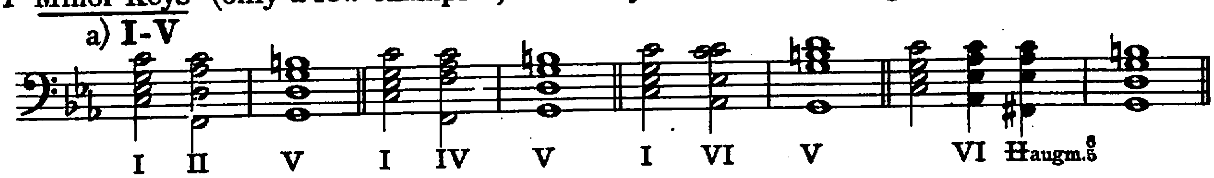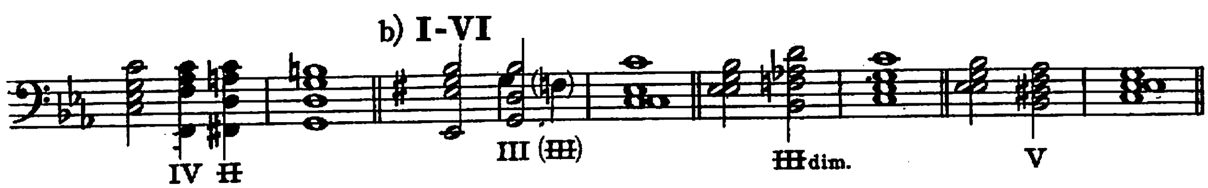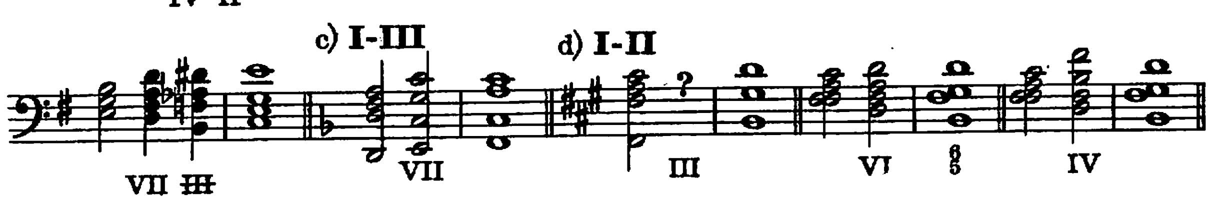




170 Between I-II one may insert III (III), IV, or VI

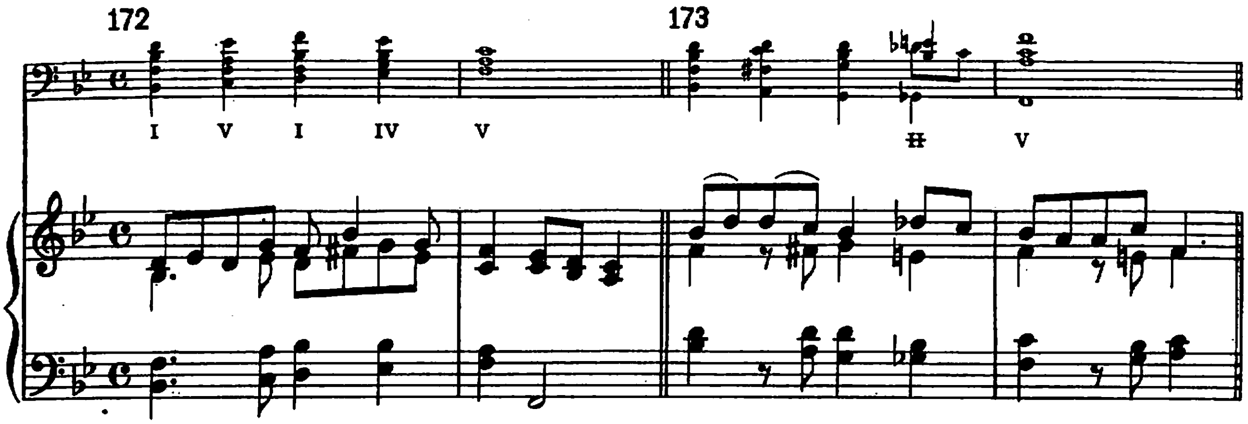


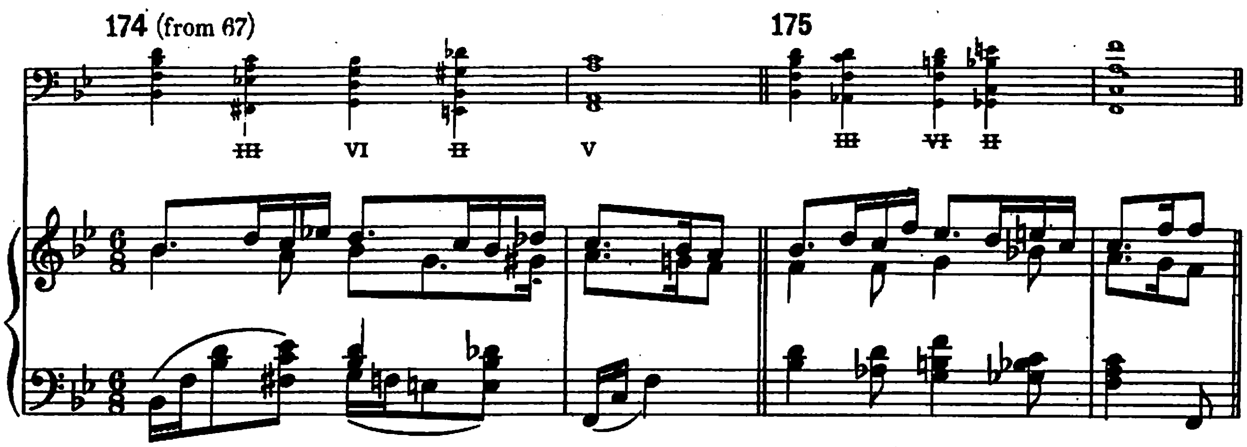
171 Minor Keys (only a few examples; more may be tried according to the major scheme)
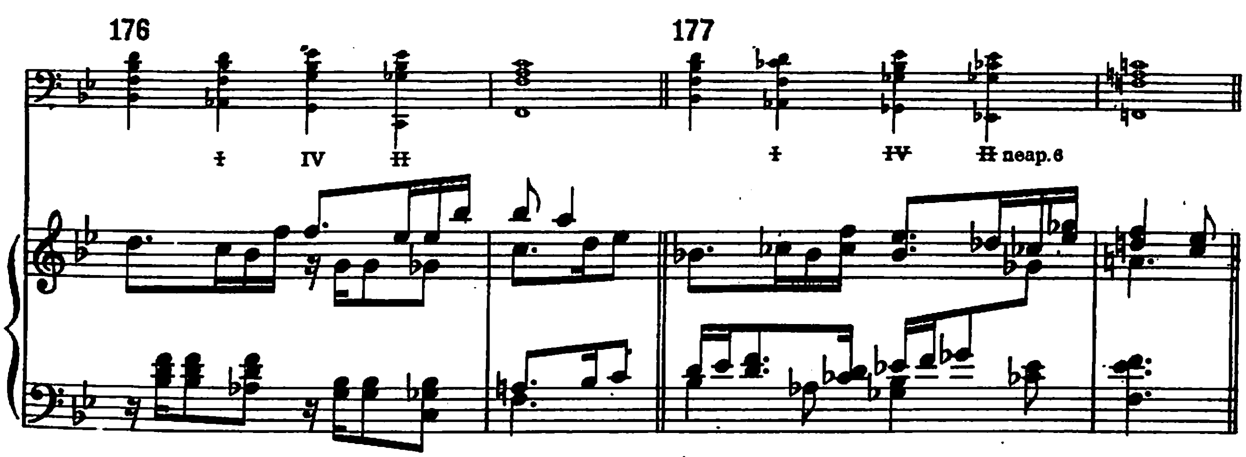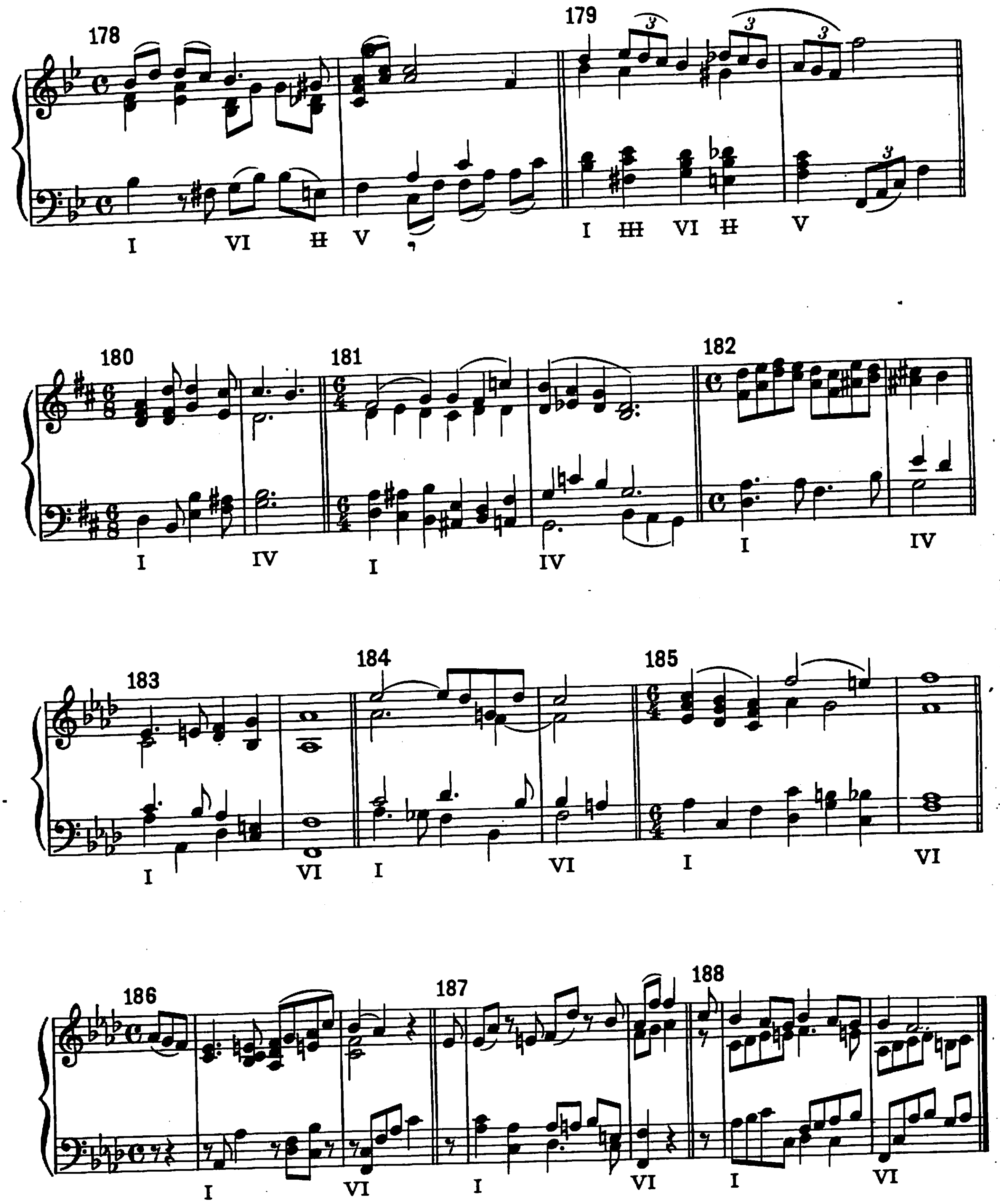







172
173
I V I IV V
II V

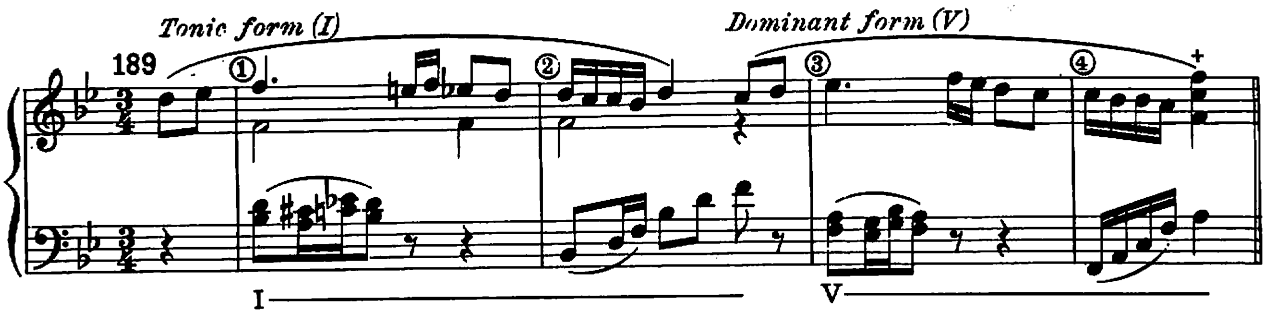

174 (from 67)
175
III VI II V
III VI II

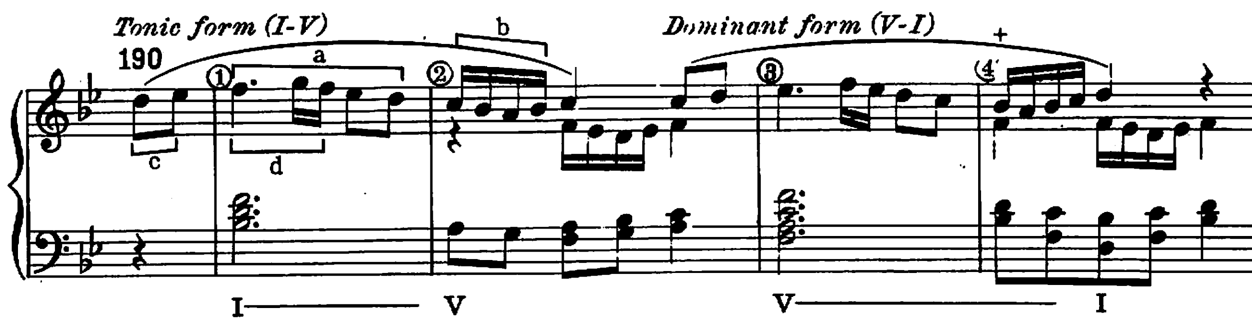

176
177
I IV II
I IV II neap.6

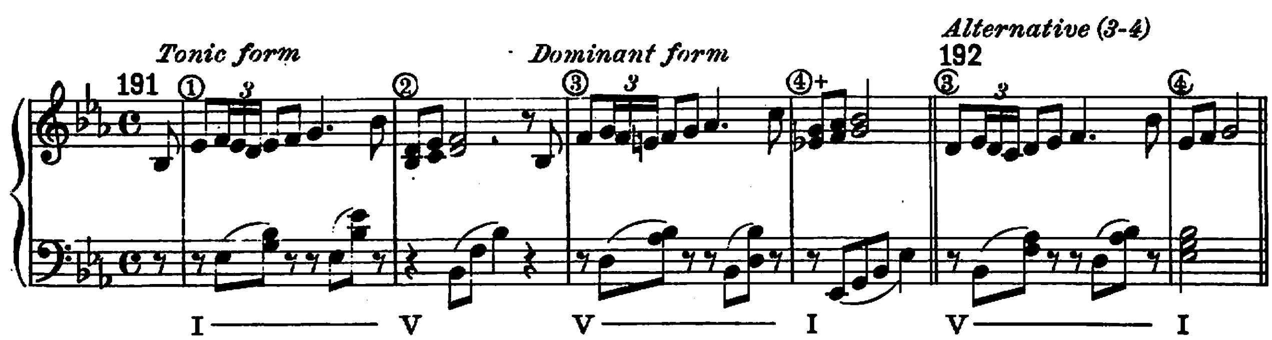

178
179
I VI II V
I III VI II V
180
181
182
I IV I IV I IV
183
184
185
I VI I VI I VI
186
187
188
I VI I VI I VI

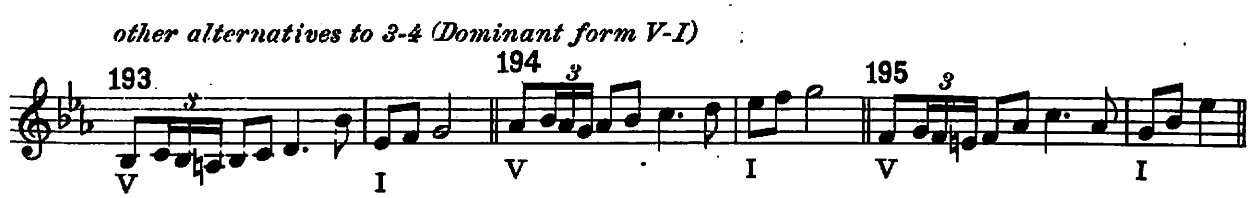
III. SENTENCES

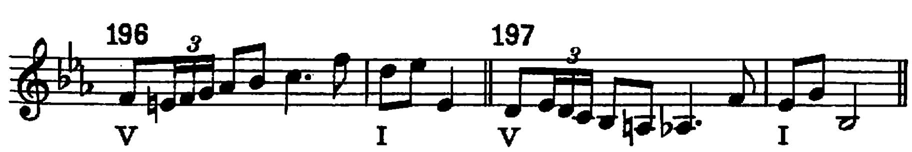
A) First Four Measures only
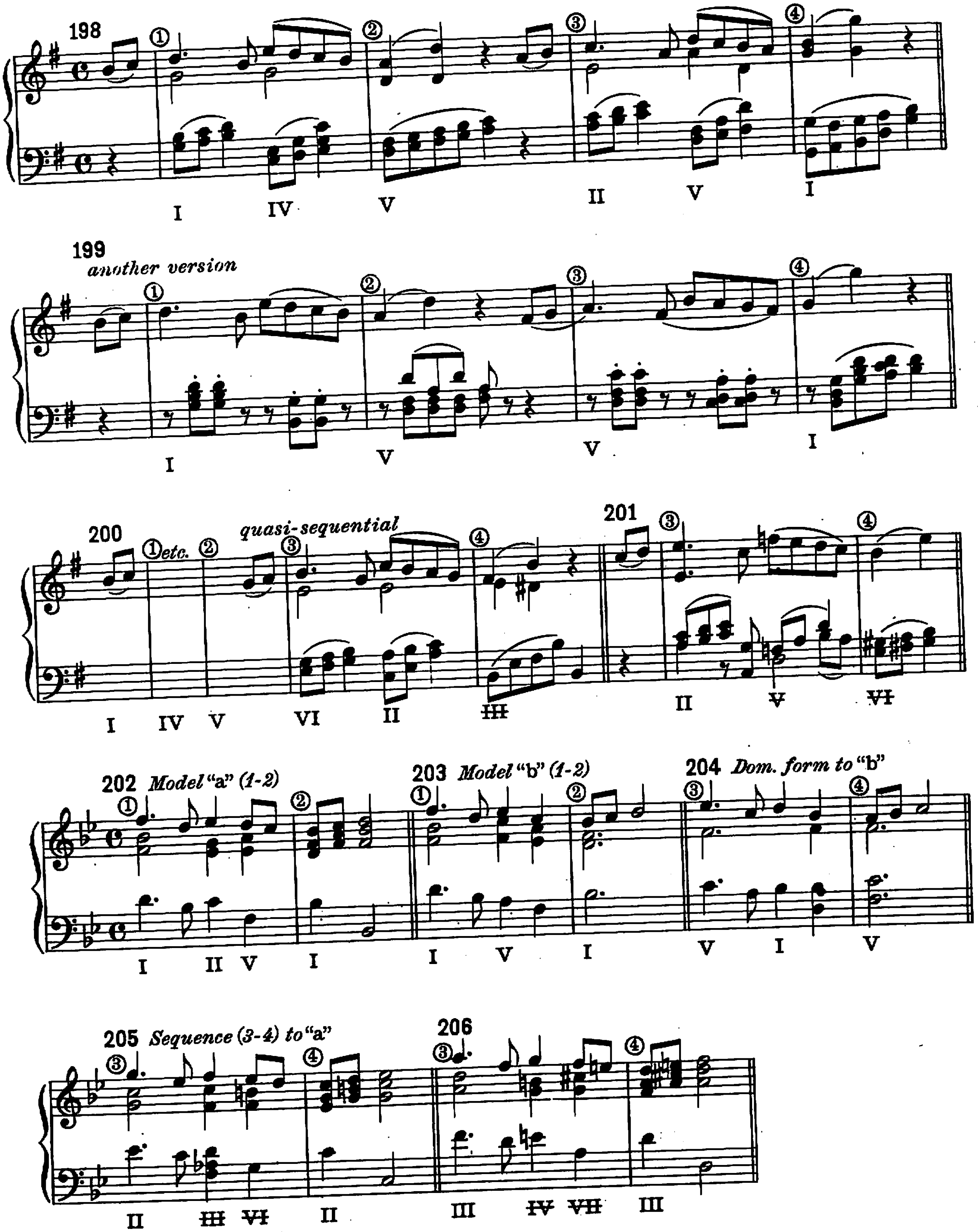






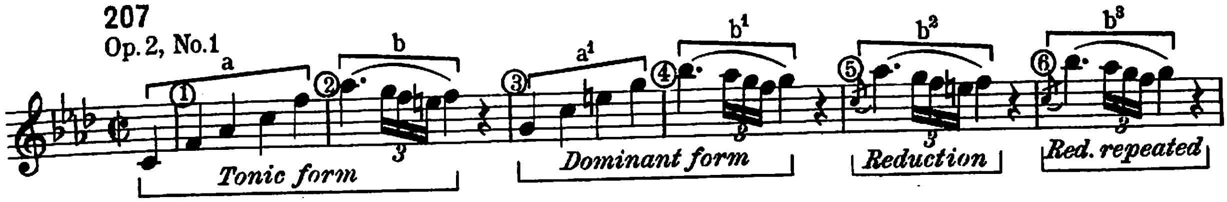


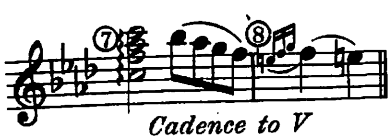


40136

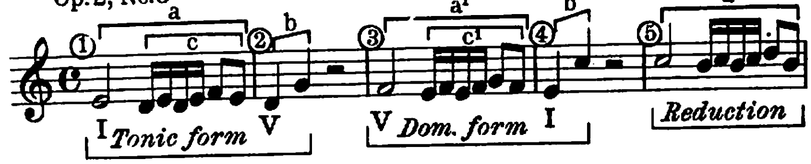

198
I IV V II V I
199
another version
I V V I
200
etc.
quasi-sequential
I IV V VI II III
201
II V VI
202 Model "a" (1-2)
I II V I
203 Model "b" (1-2)
I V I
204 Dom. form to "b"
V I V
205 Sequence (3-4) to "a"
II III VI II
206
III IV VII III

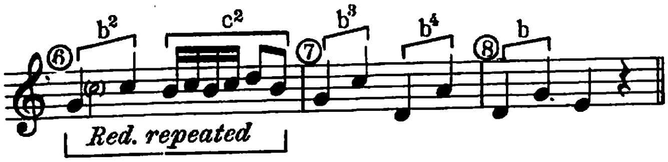
207
Op. 2, No. 1
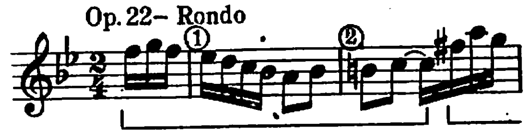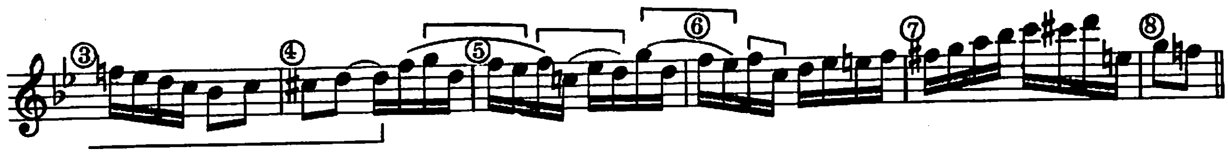




208
Op. 2, No. 3



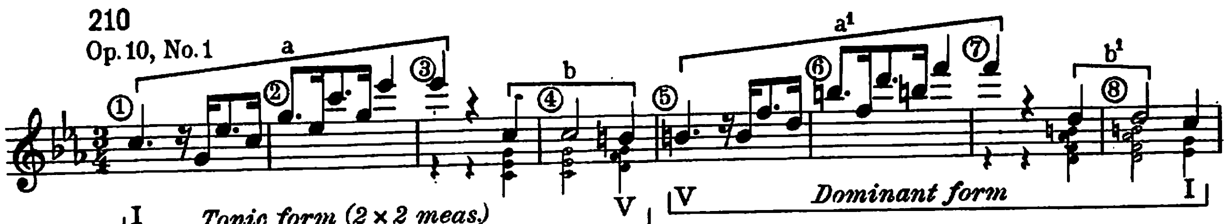


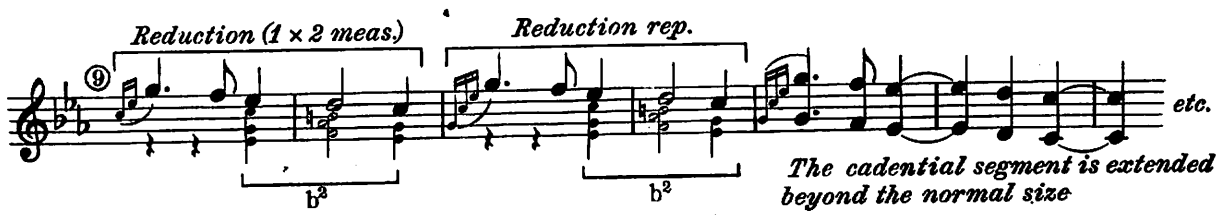
209
Op. 22– Rondo



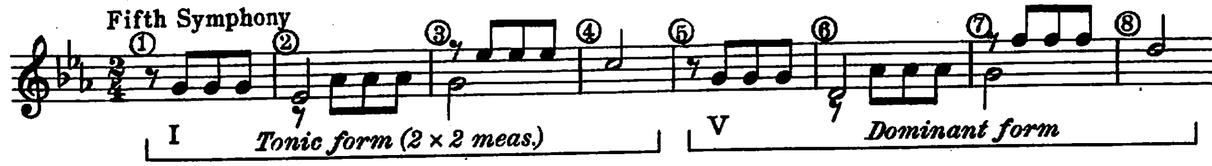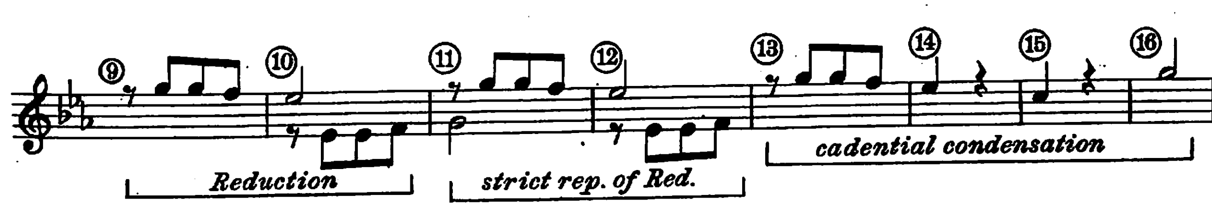


210
Op. 10, No. 1





211
Fifth Symphony

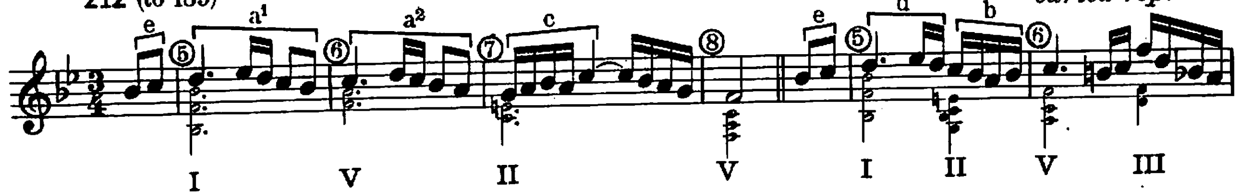


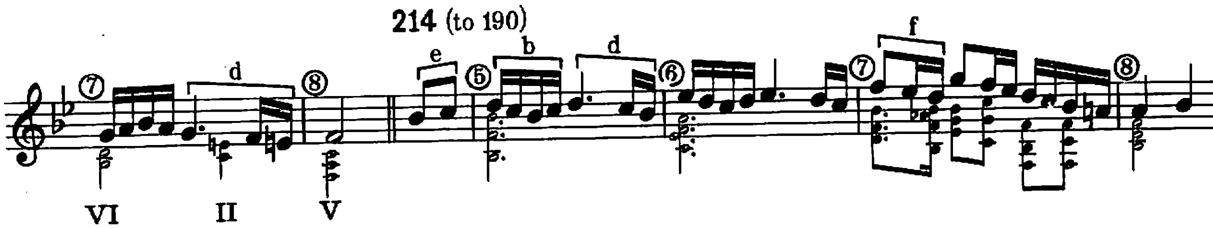


B) Completion of the Sentence
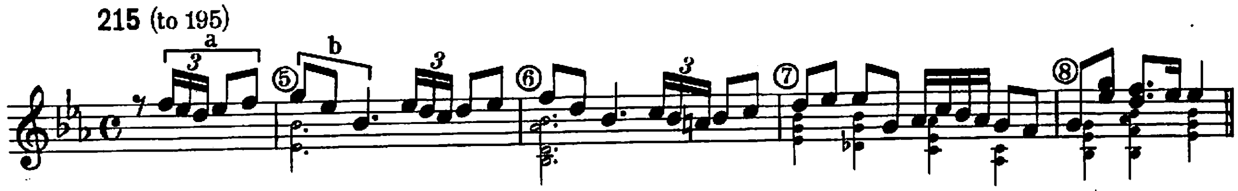
Measures 5-8

212 (to 189)

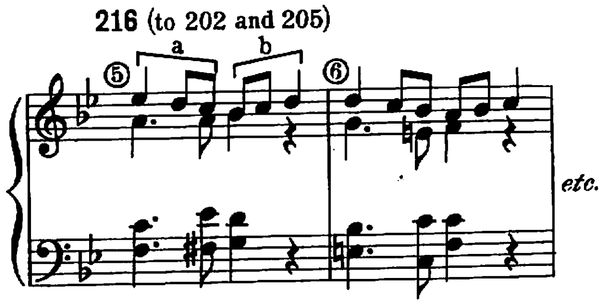




215 (to 195)
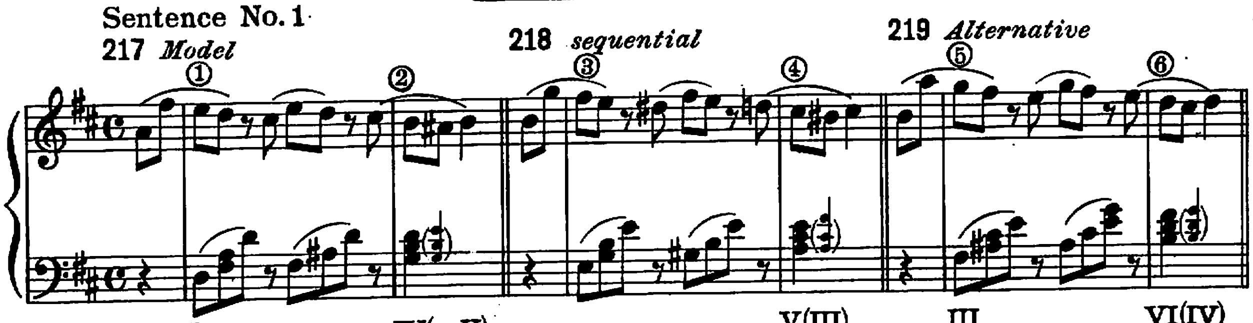


216 (to 202 and 205)
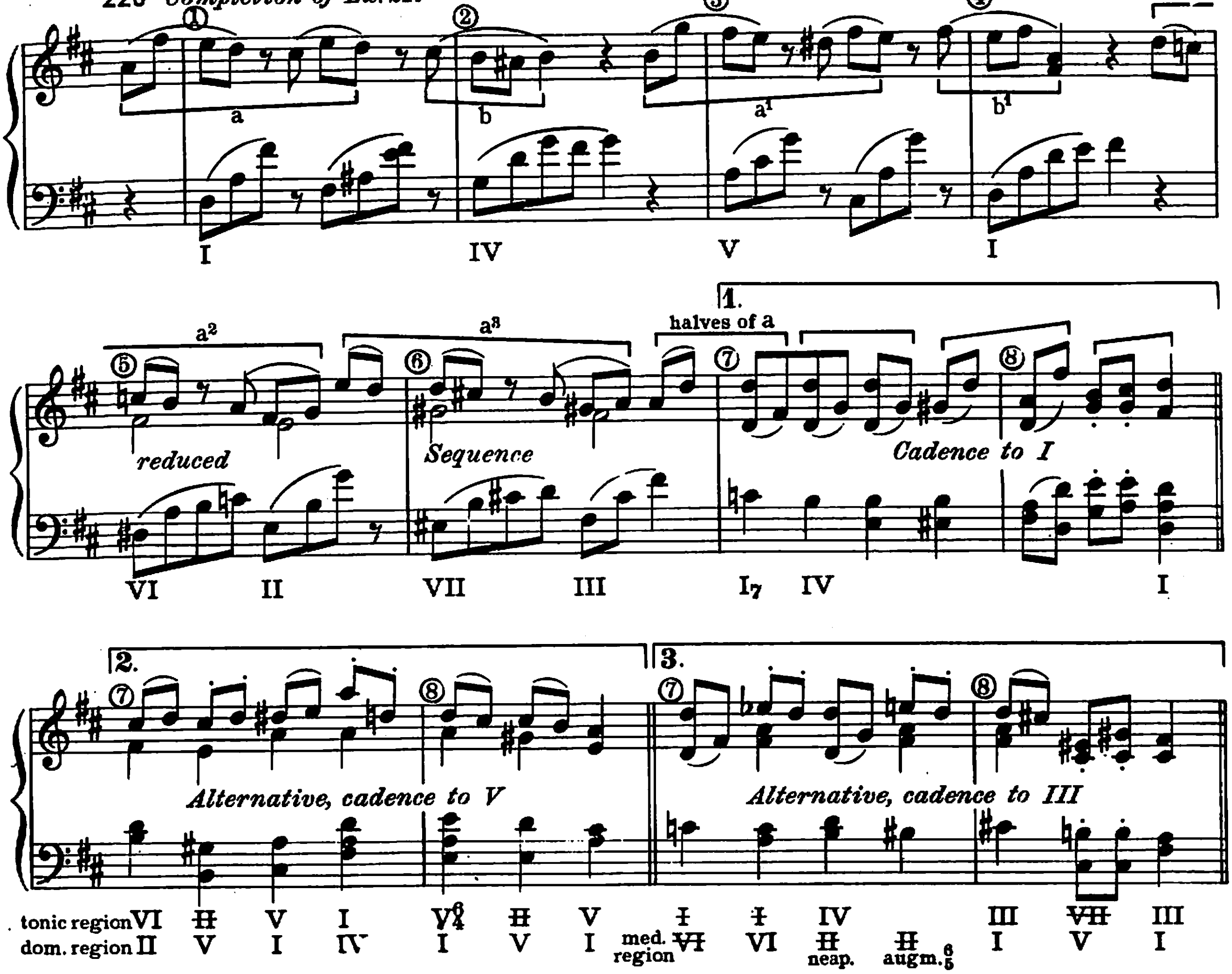


Complete Sentences (1-8)

Sentence No. 1

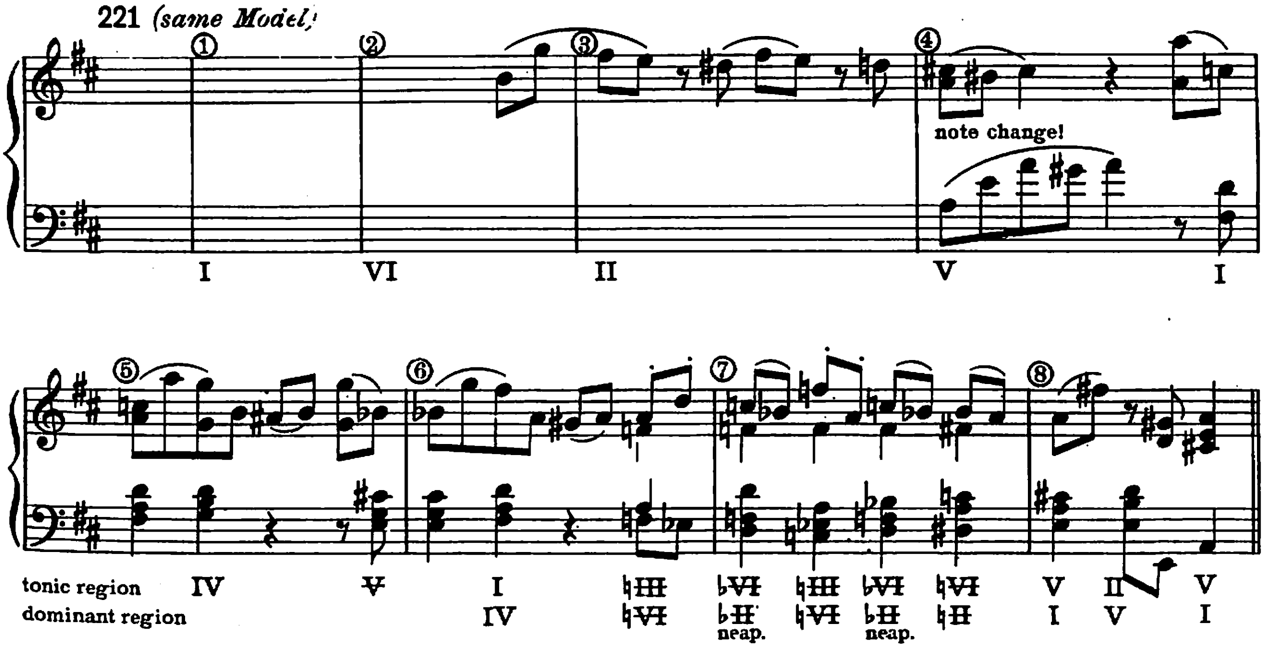
217 *Model*
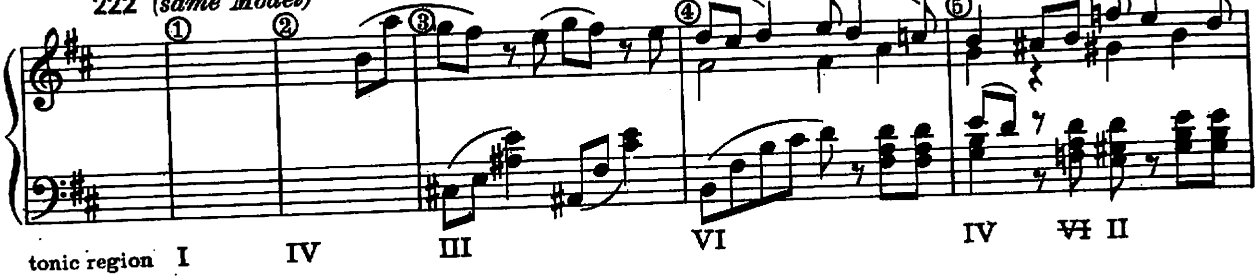


220 *Completion of Ex. 217*

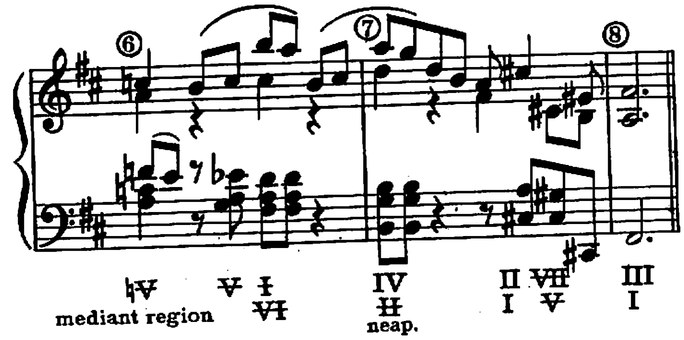


221 *(same Model)*
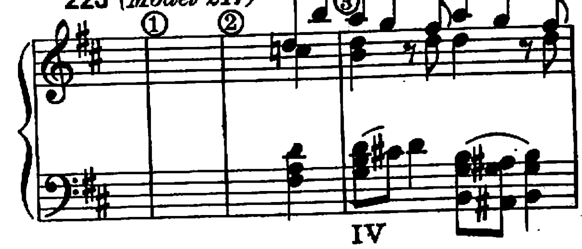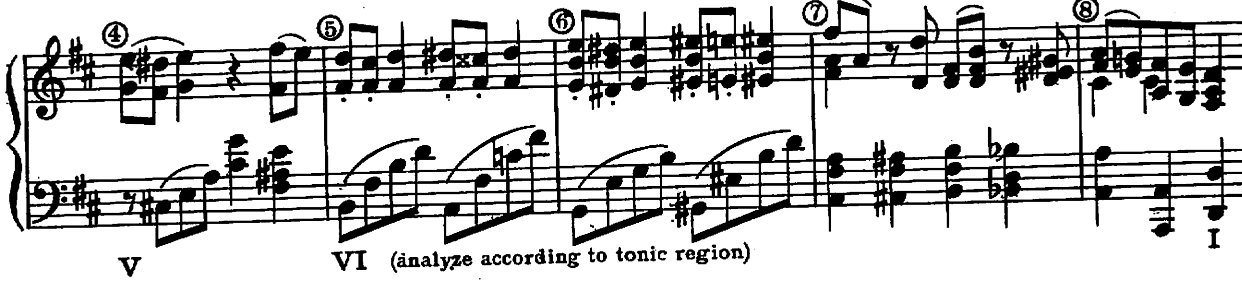


222 *(same Model)*



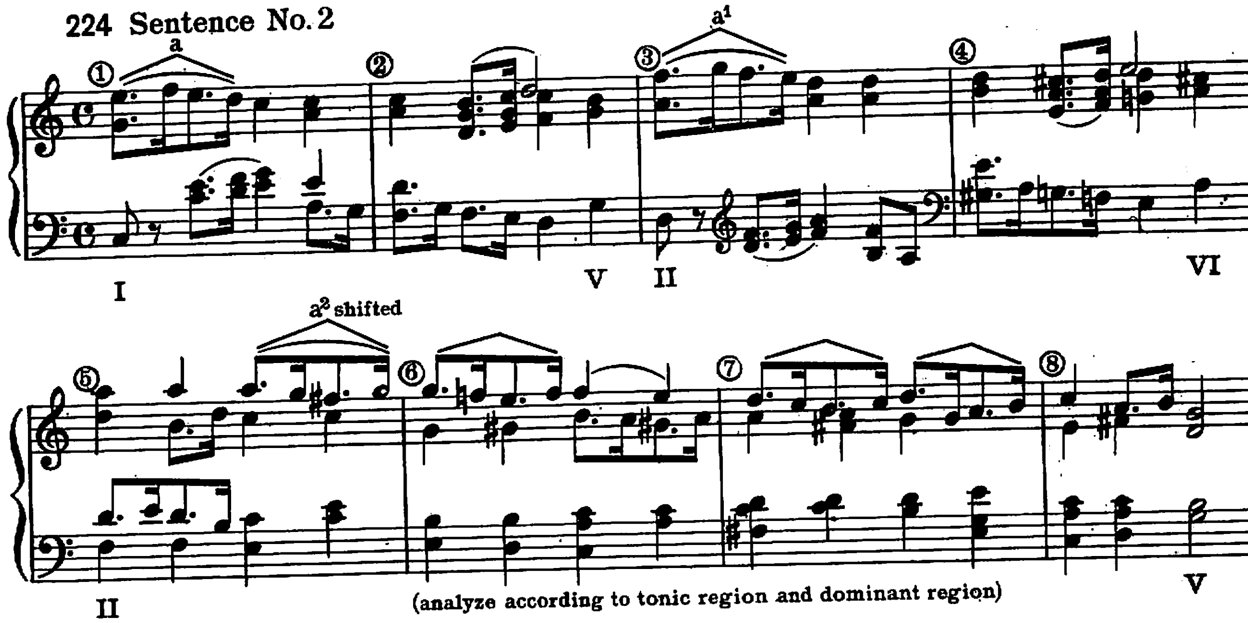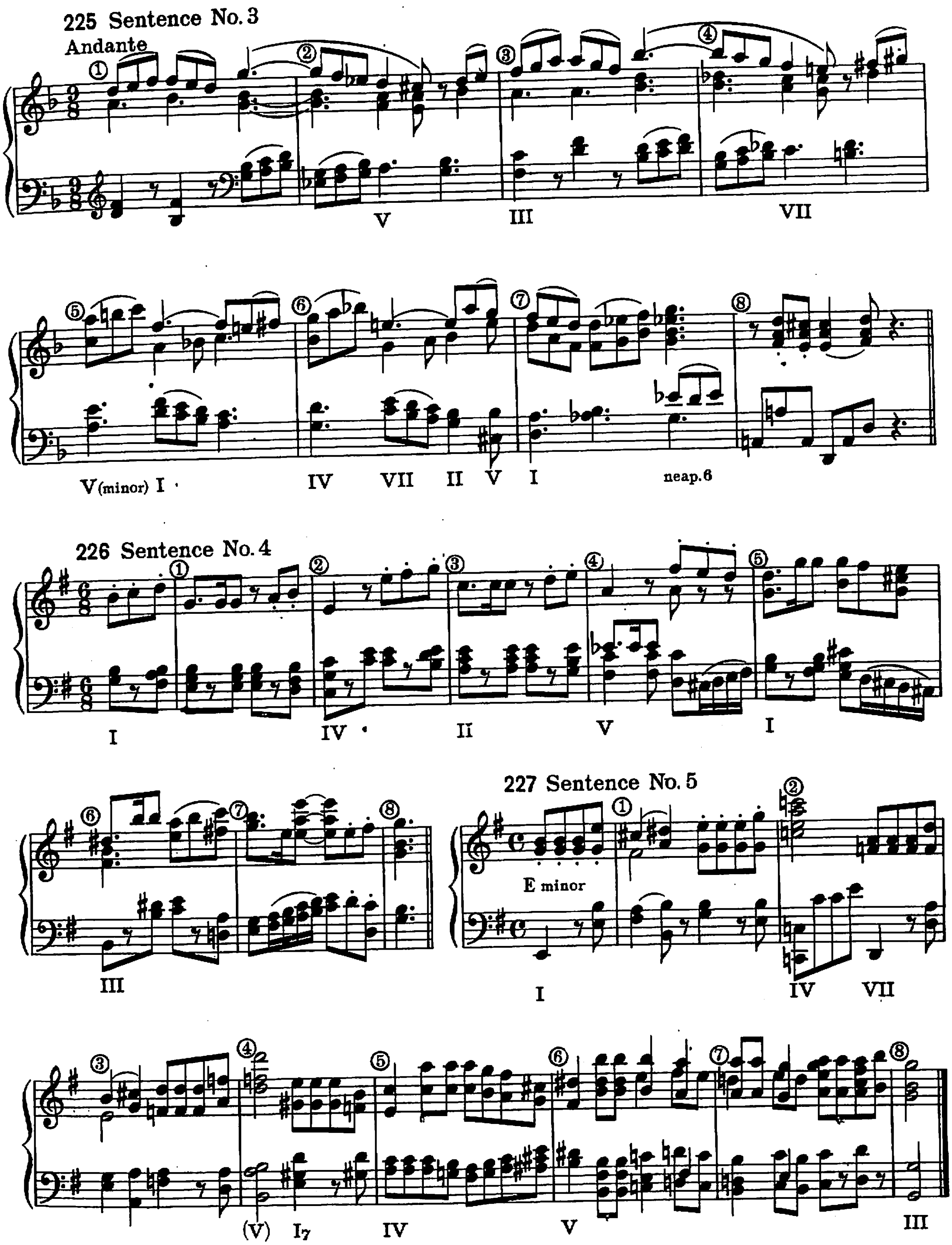


223 *(Model 217)*
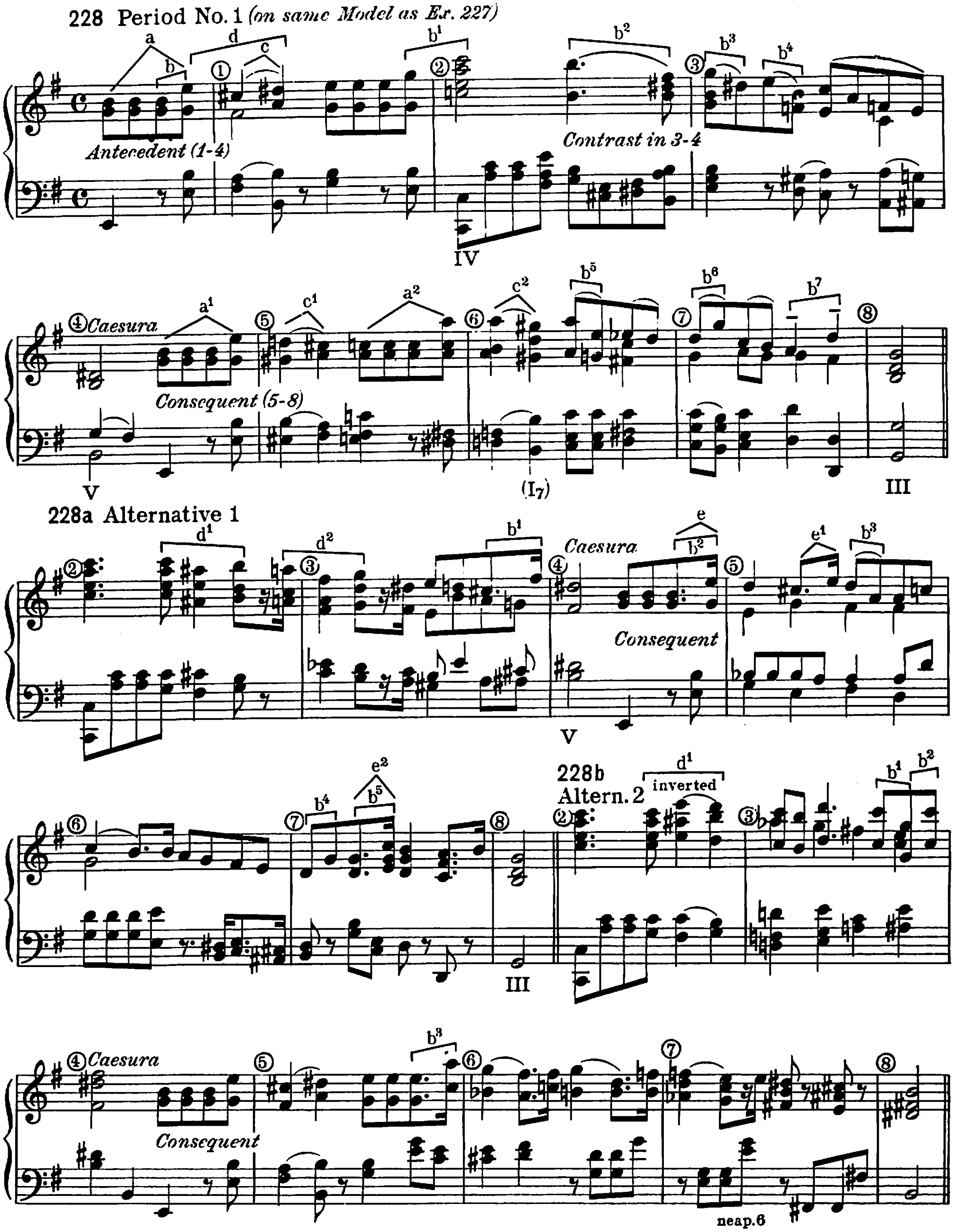




224 Sentence No. 2




225 Sentence No. 3
Andante
V
III
VII
V(minor) I
IV
VII
II
V
I
neap.6
226 Sentence No. 4
I
IV
II
V
I
III
227 Sentence No. 5
E minor
I
IV
VII
(V)
I_7
IV
V
III
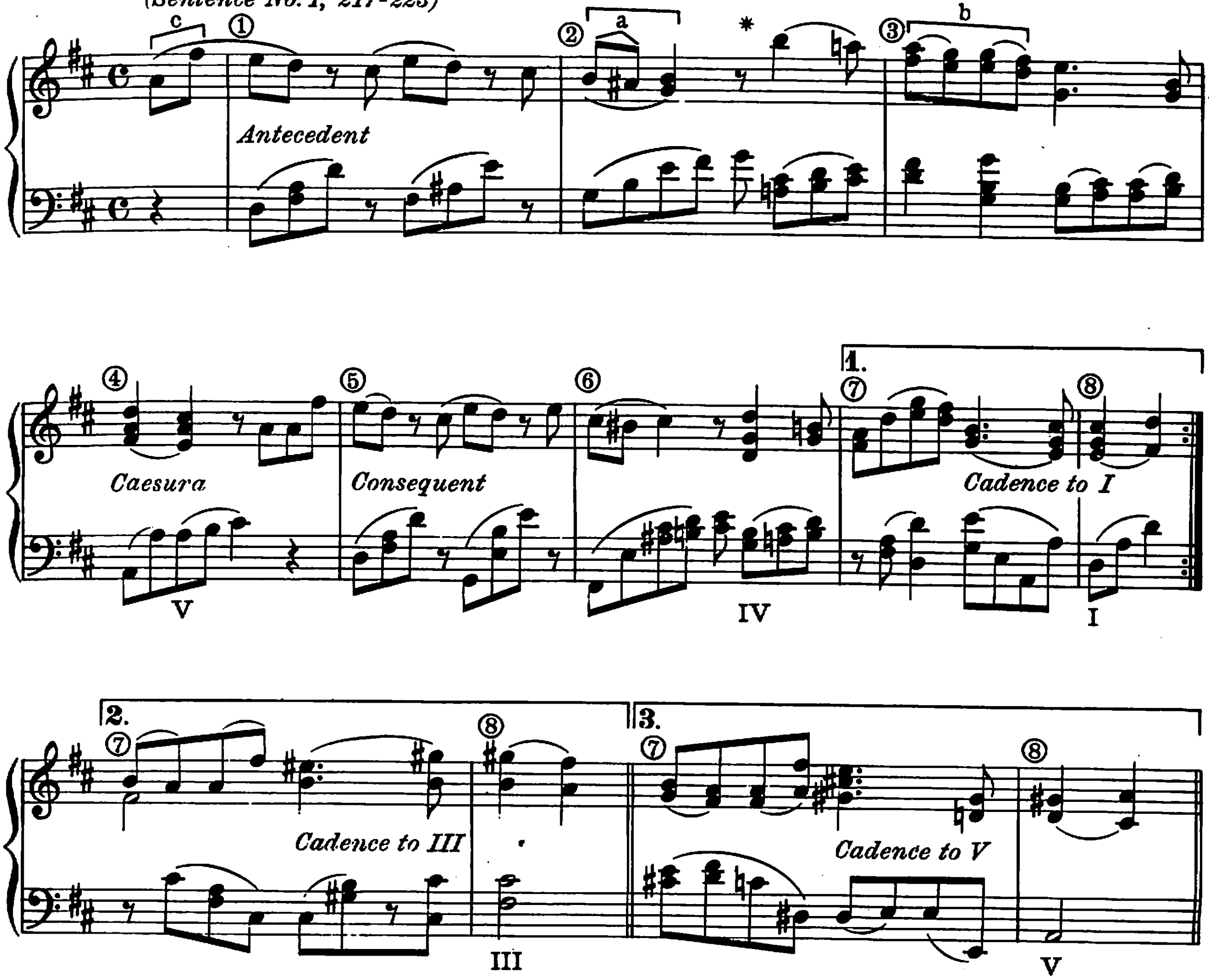
IV. PERIODS

based on Models of foregoing Sentences
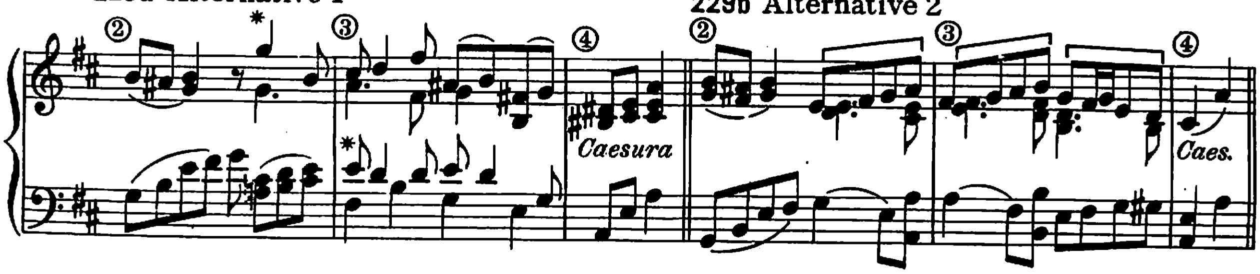


229 Period No. 2

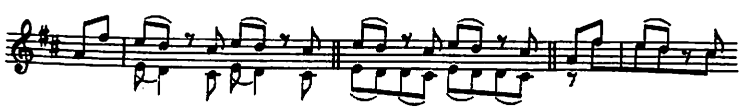
(Sentence No. 1, 217-223)
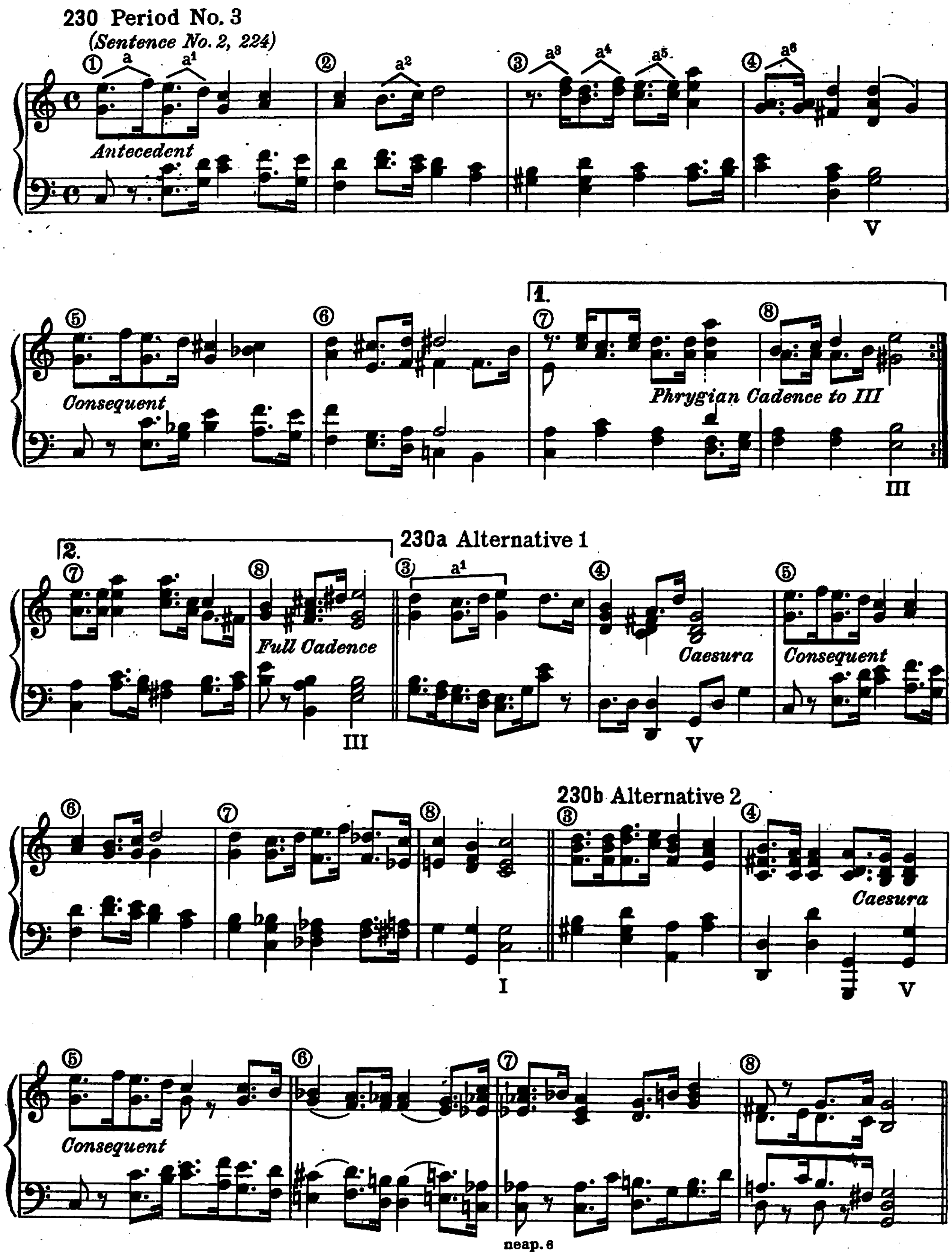


229a Alternative 1

229b Alternative 2
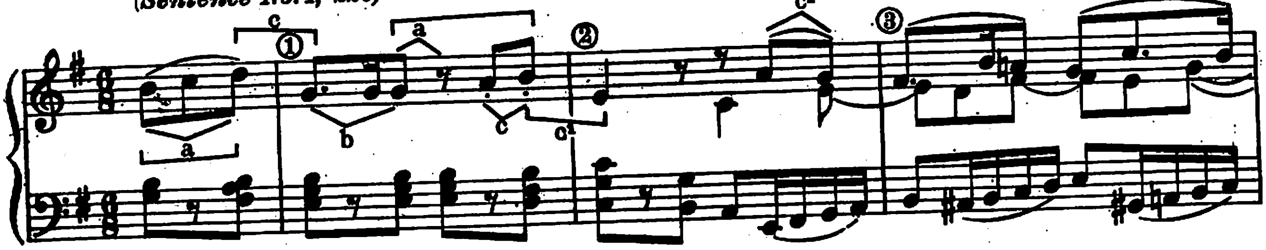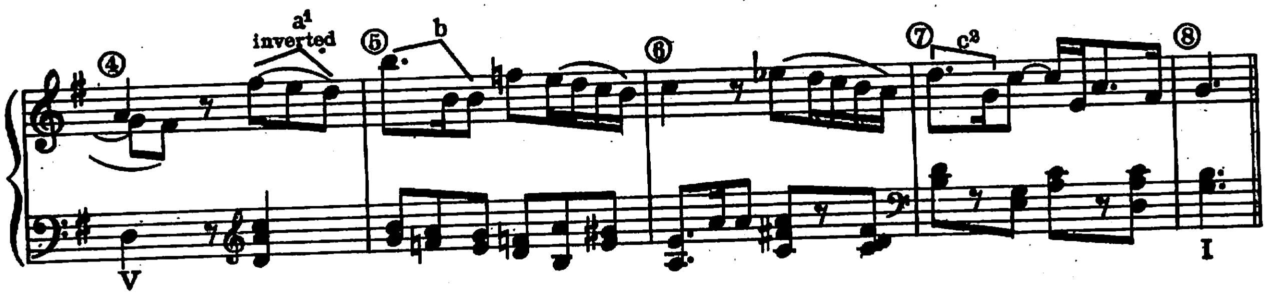




The motive forms marked * are variants of the motive of meas. 1.


230 Period No. 3
(Sentence No. 2, 224)
Antecedent
V
Consequent
1.
Phrygian Cadence to III
III
2.
Full Cadence
III
230a Alternative 1
Caesura
V
Consequent
230b Alternative 2
I
Caesura
V
Consequent
neap. 6
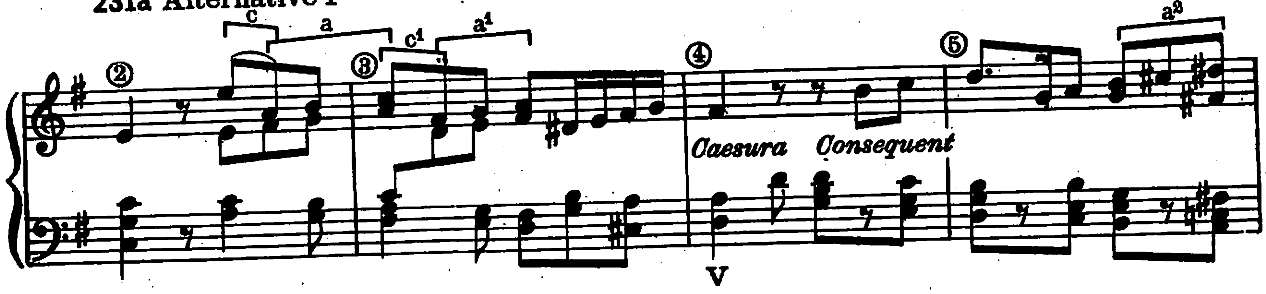
231 Period No. 4

(Sentence No. 4, 226)
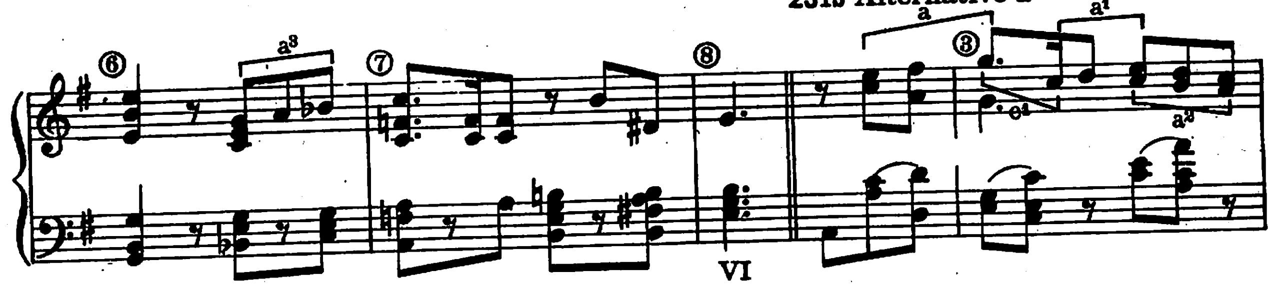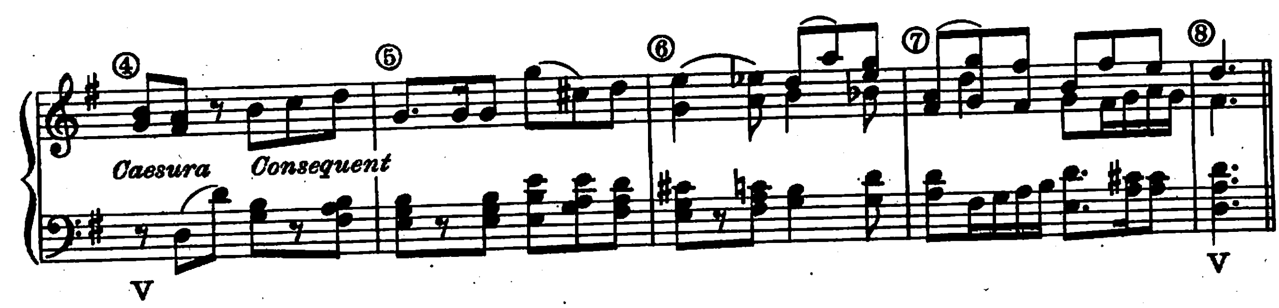




231a Alternative 1
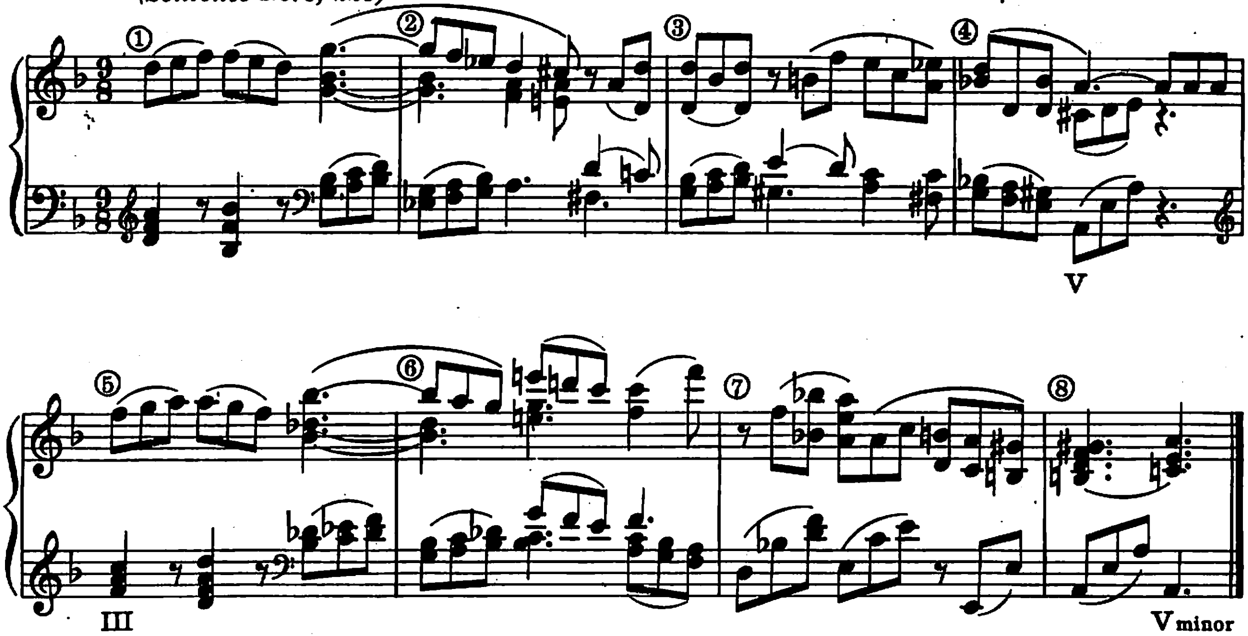


231b Alternative 2





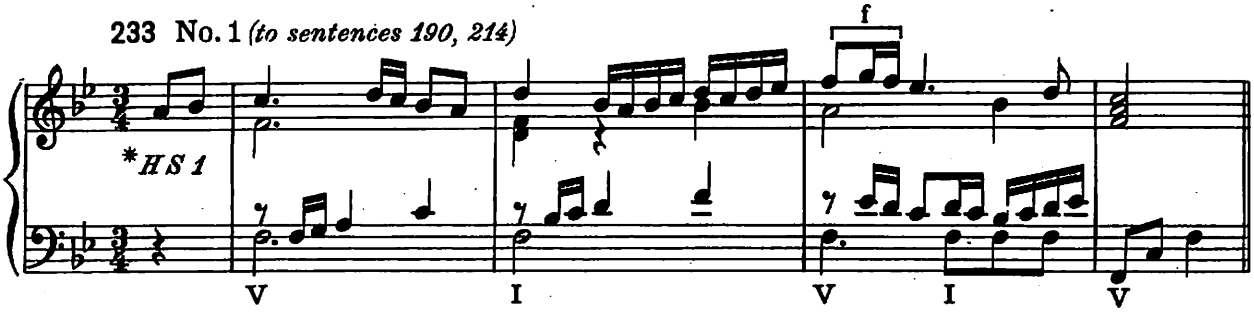
232 Period No. 5
(Sentence No. 3, 225)



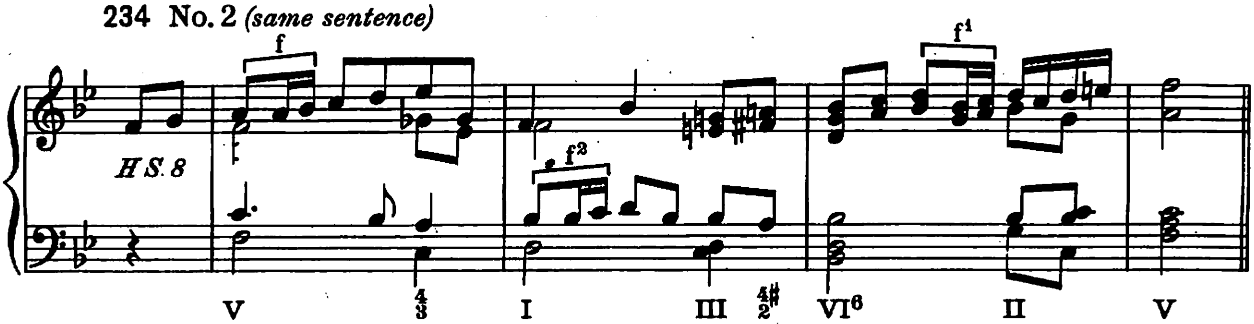
V. CONTRASTING MIDDLE SECTIONS

"b"-section of the Ternary (a-b-a¹) Form
to preceding Sentences and Periods
on Harmonic Schemes, pages 30-33

233 No. 1 *(to sentences 190, 214)*
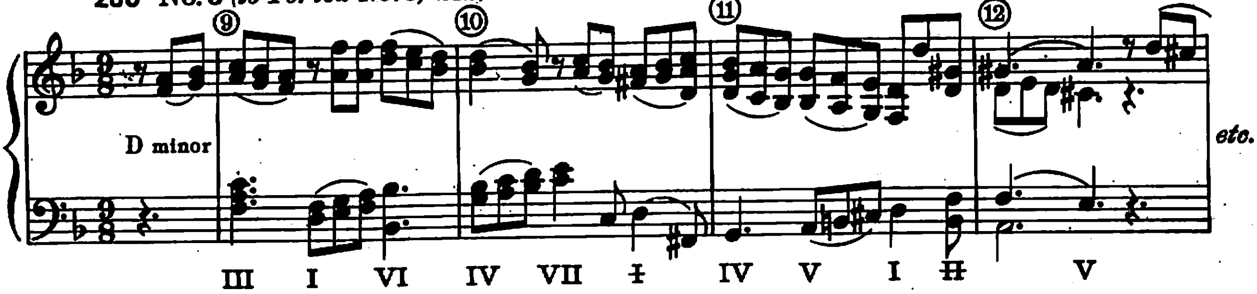


234 No. 2 *(same sentence)*

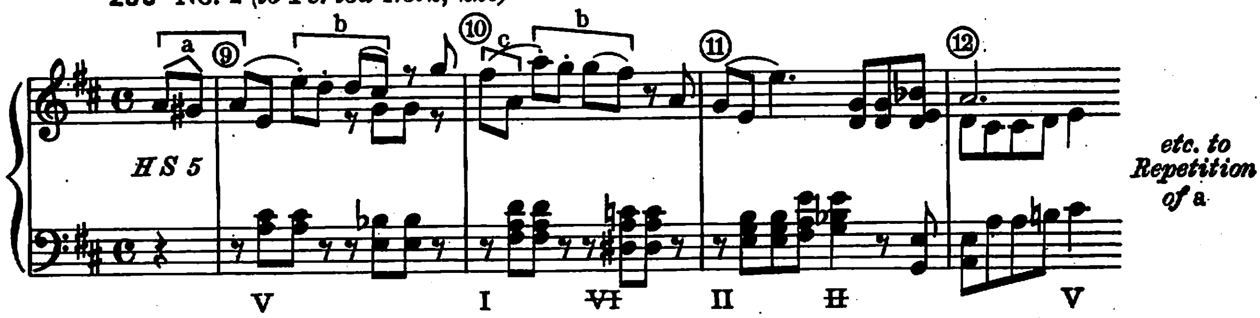


*HS: see pages 30-33, Harmonic Schemes (HS) for Contrasting Middle Sections.

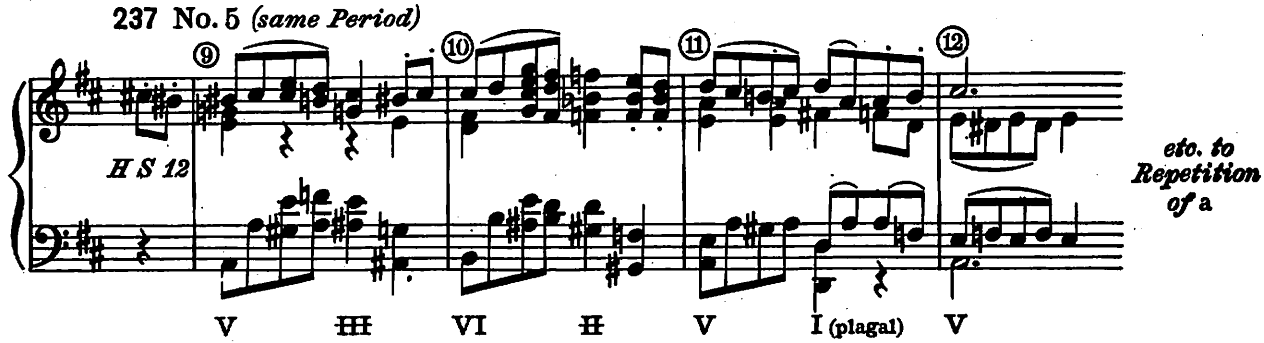
235 No. 3 *(to Period No. 5, 232)*



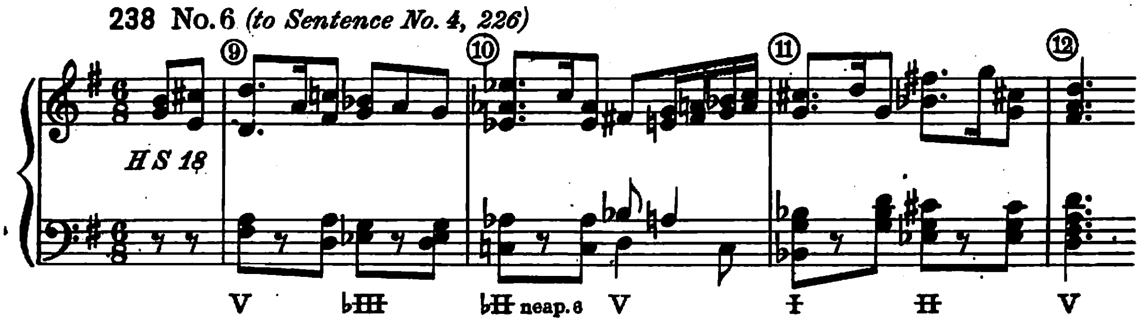
236 No. 4 *(to Period No. 2, 229)*
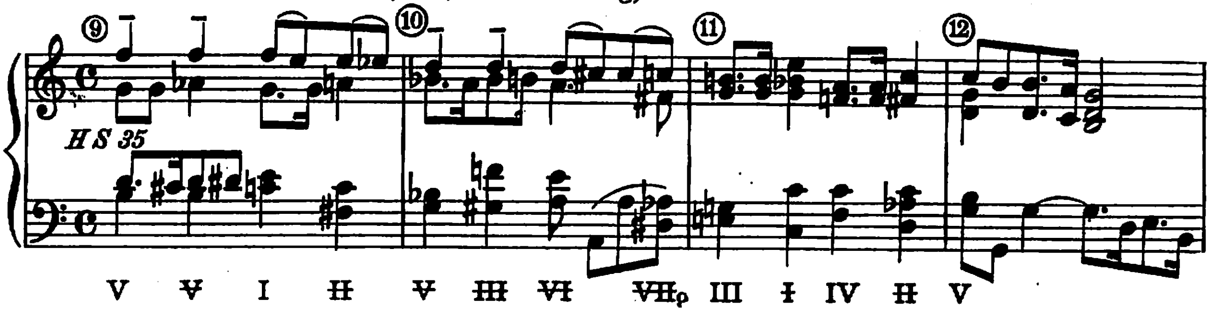


237 No. 5 *(same Period)*



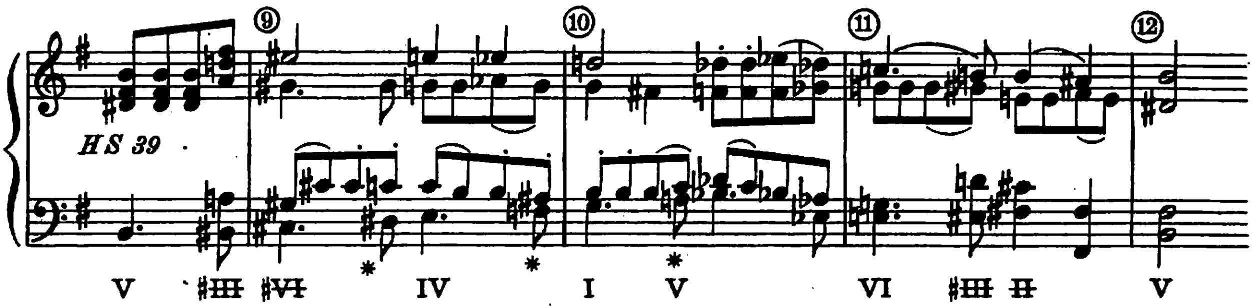
238 No. 6 *(to Sentence No. 4, 226)*



239 No.7 *(to Period No.3, 230, second ending)*



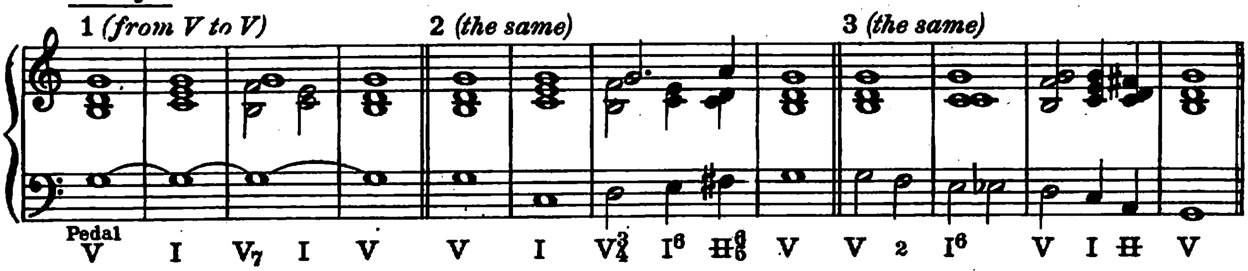
240 No.8 *(to Sentence No.5, 227)*
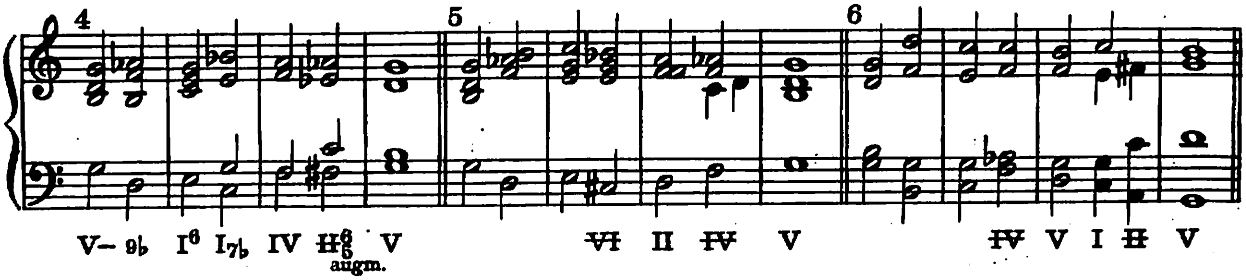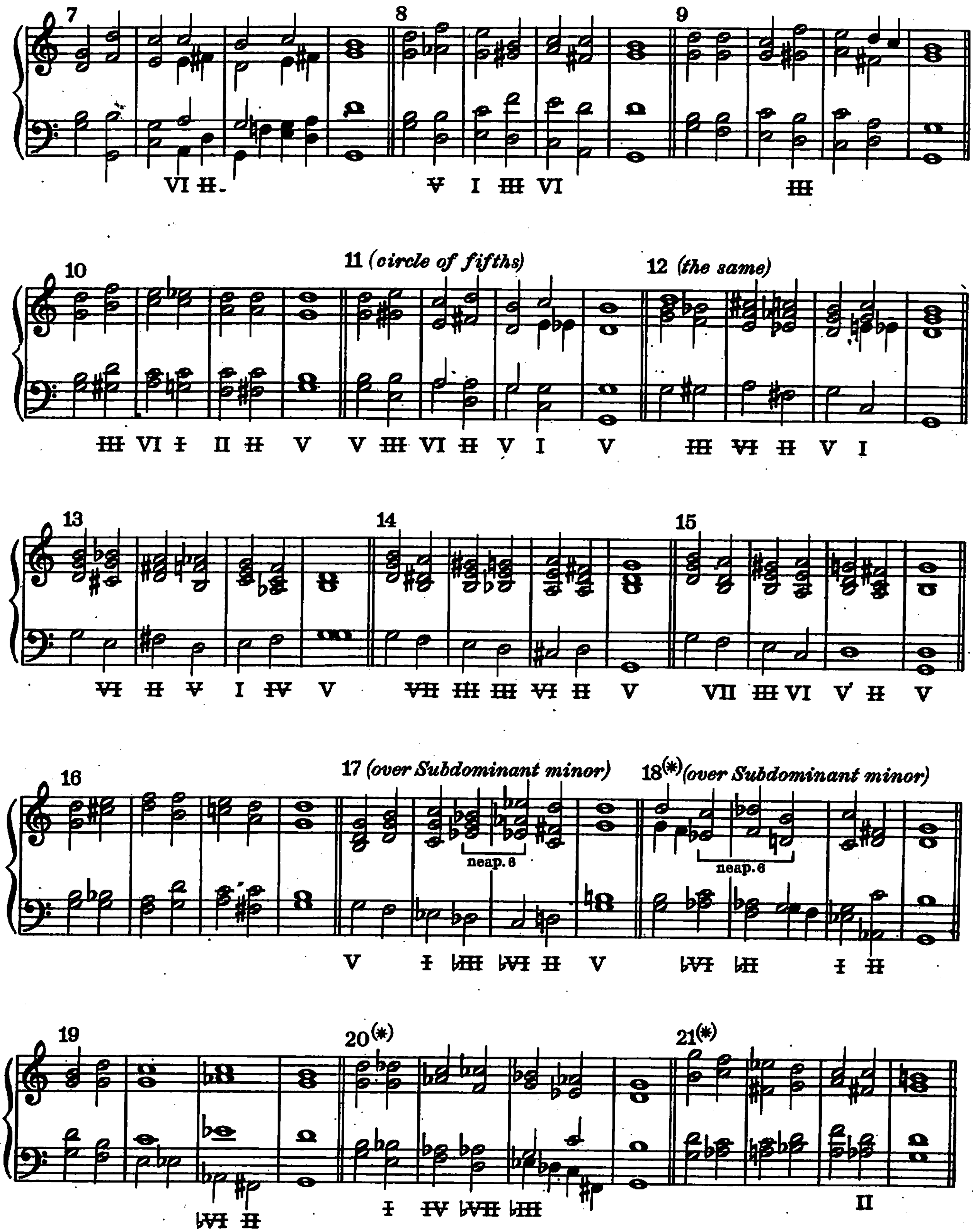


* passing harmony
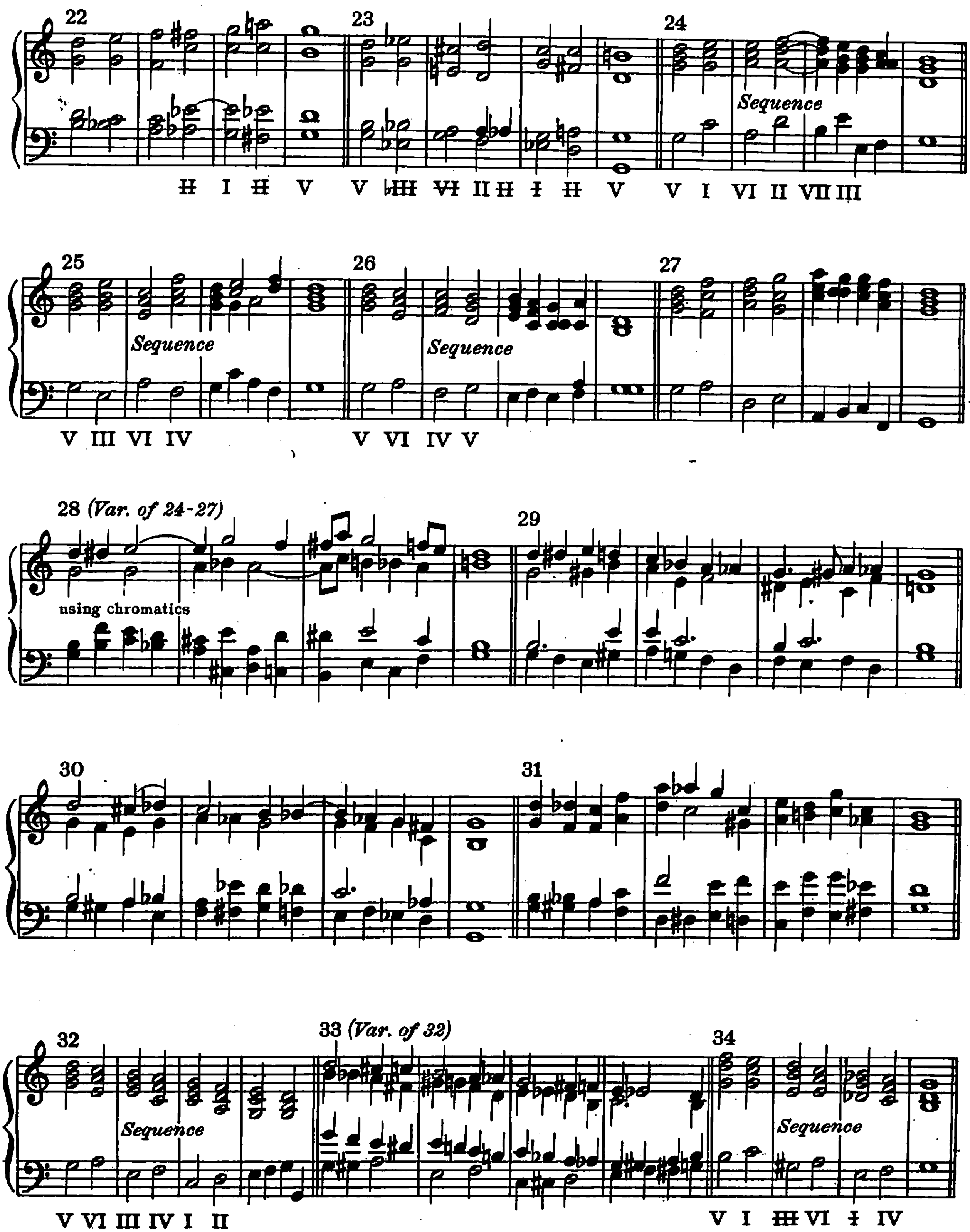
Harmonic Schemes
for Contrasting Middle Section

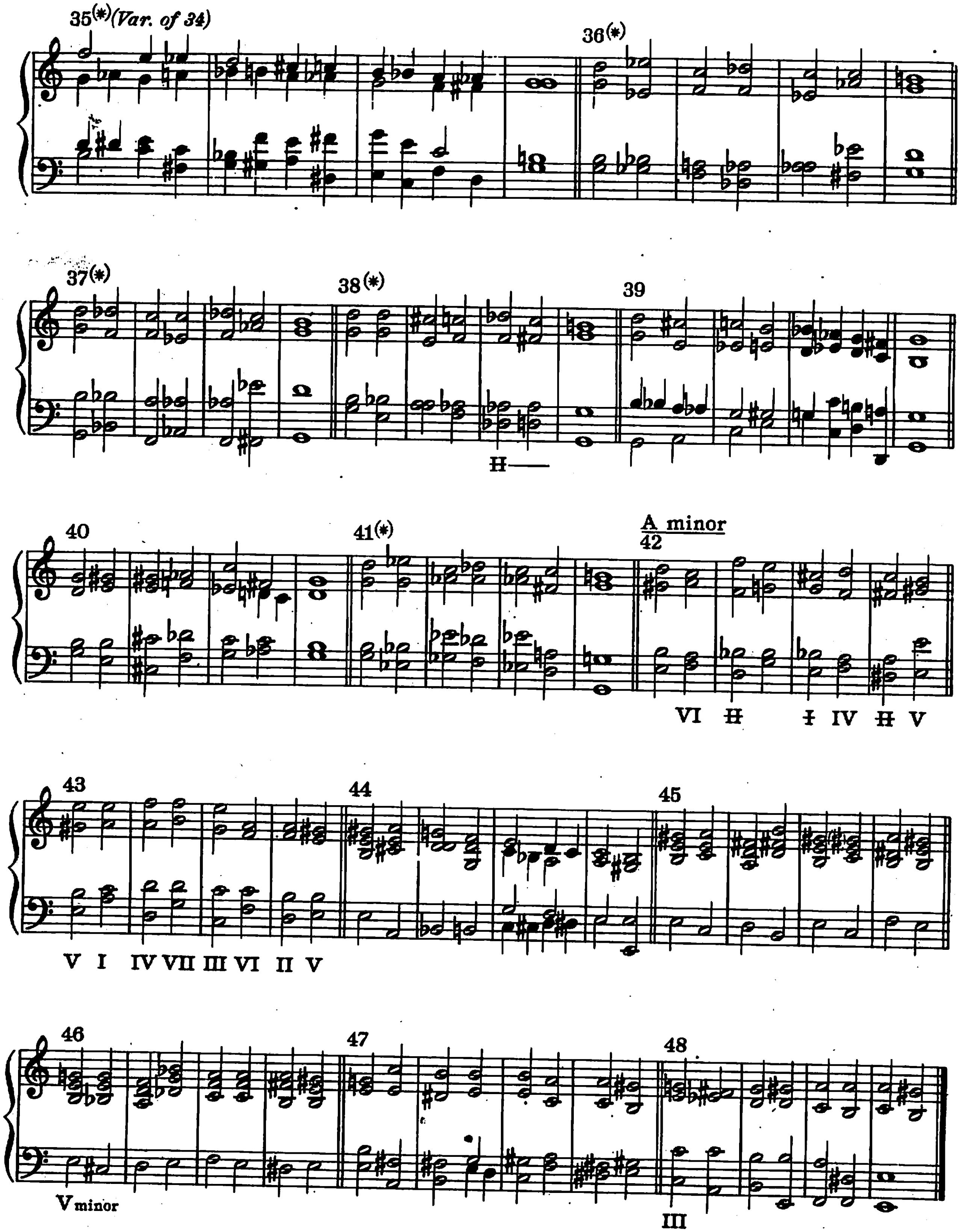
C major





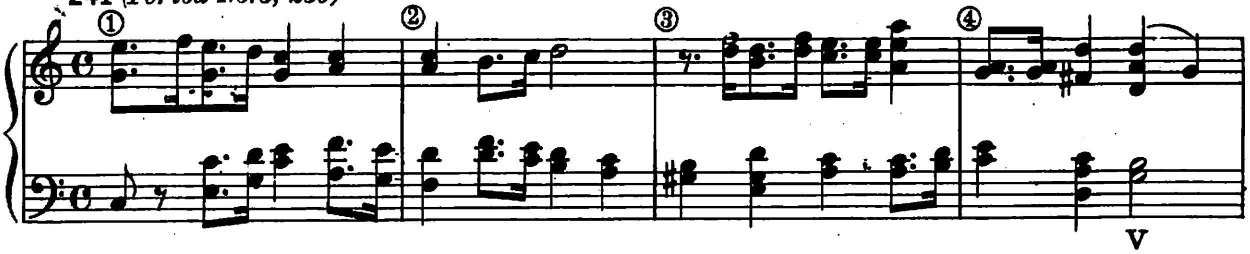

7
8
9
10
11 (circle of fifths)
12 (the same)
13
14
15
16
17 (over Subdominant minor)
18(*)(over Subdominant minor)
neap. 6
neap. 6
19
20(*)
21(*)
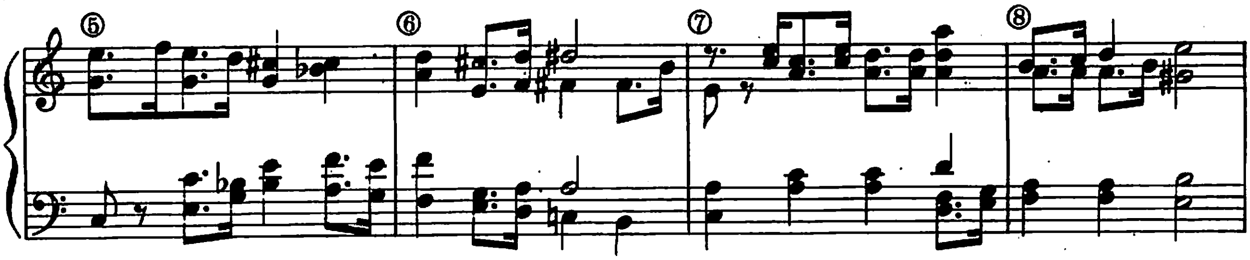

22
23
24
Sequence
II I II V V bIII VI II II I II V V I VI II VII III
25
Sequence
26
Sequence
27
V III VI IV V VI IV V
28 (Var. of 24-27)
using chromatics
29
30
31
32
Sequence
33 (Var. of 32)
34
Sequence
V VI III IV I II
V I III VI I IV


35(*) (Var. of 34)
36(*)
37(*)
38(*)
39
II——
40
41(*)
A minor
42
VI II I IV II V
43
V I IV VII III VI II V
44
45
46
V minor
47
48
III

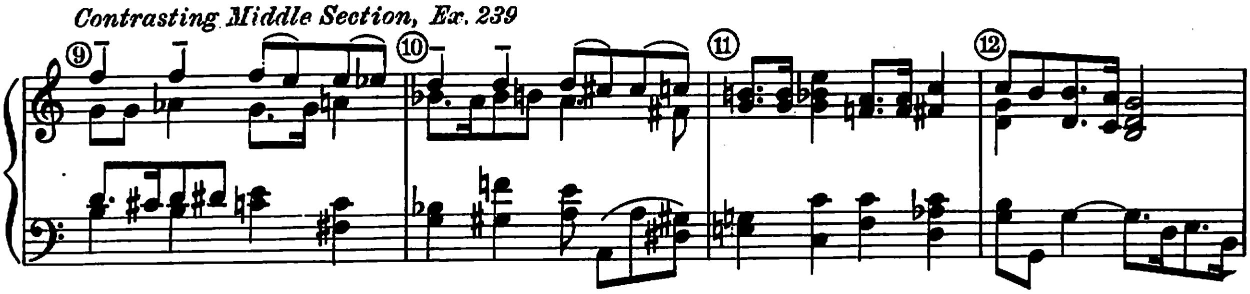
VI. RECAPITULATION (a[1])
of "a" after the Contrasting Middle Section

241 *(Period No. 3, 230)*

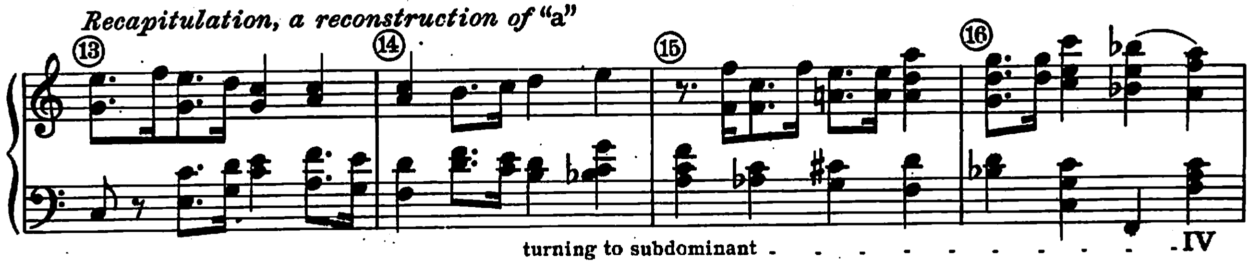


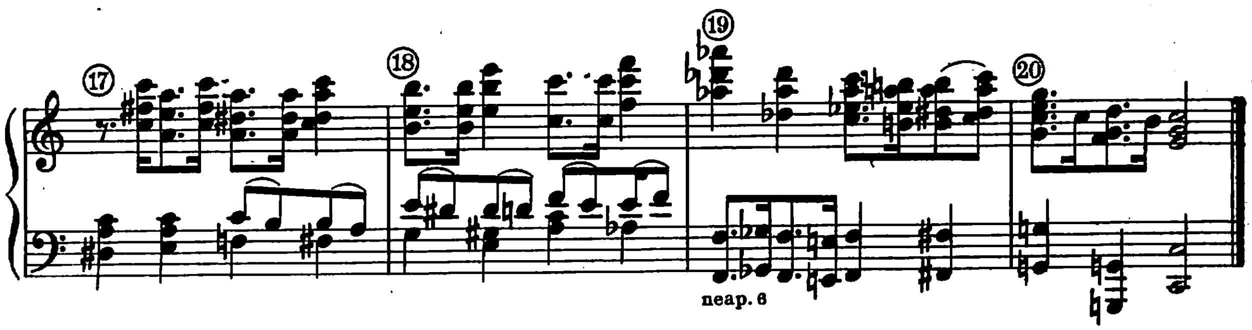


Contrasting Middle Section, Ex. 239

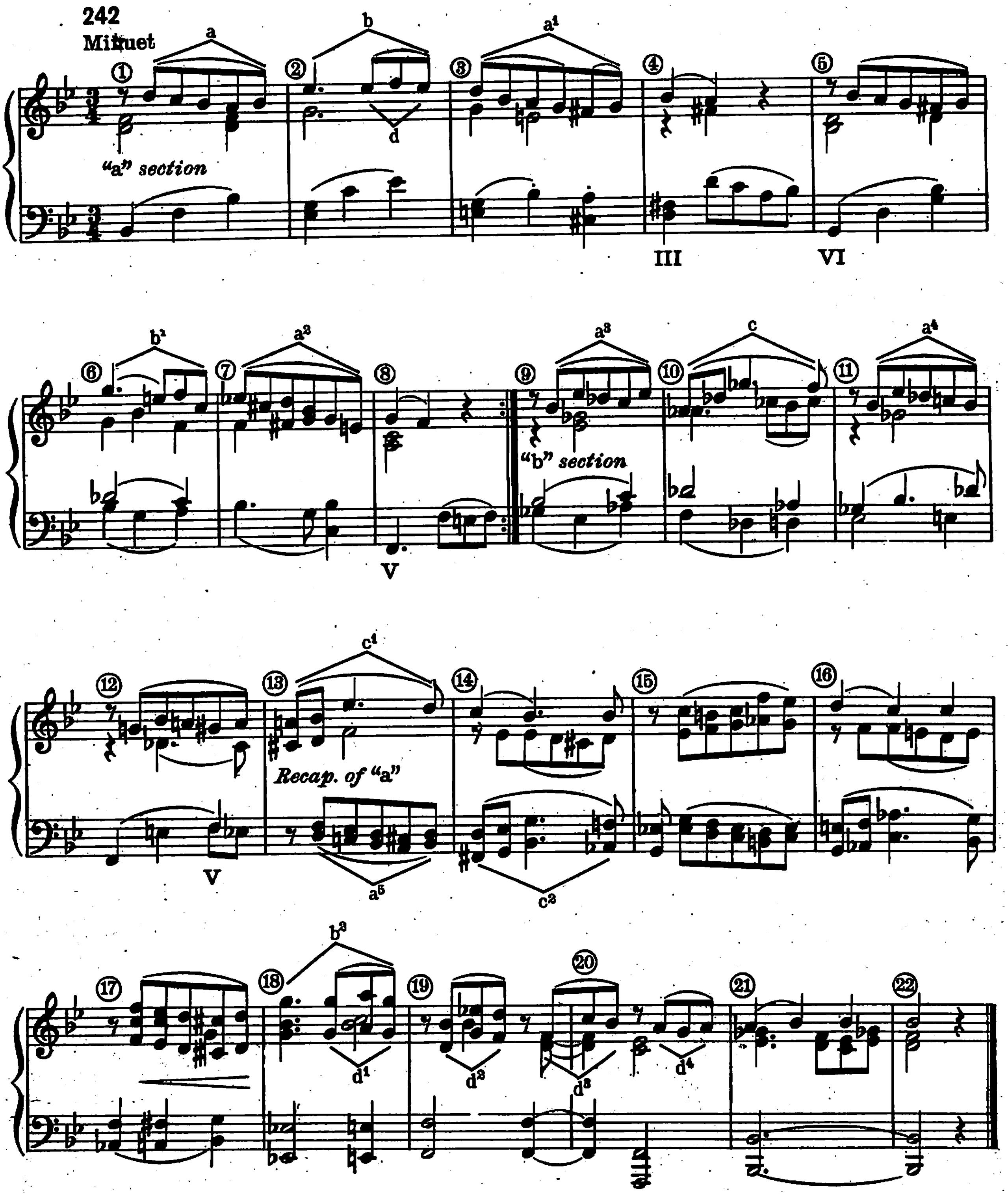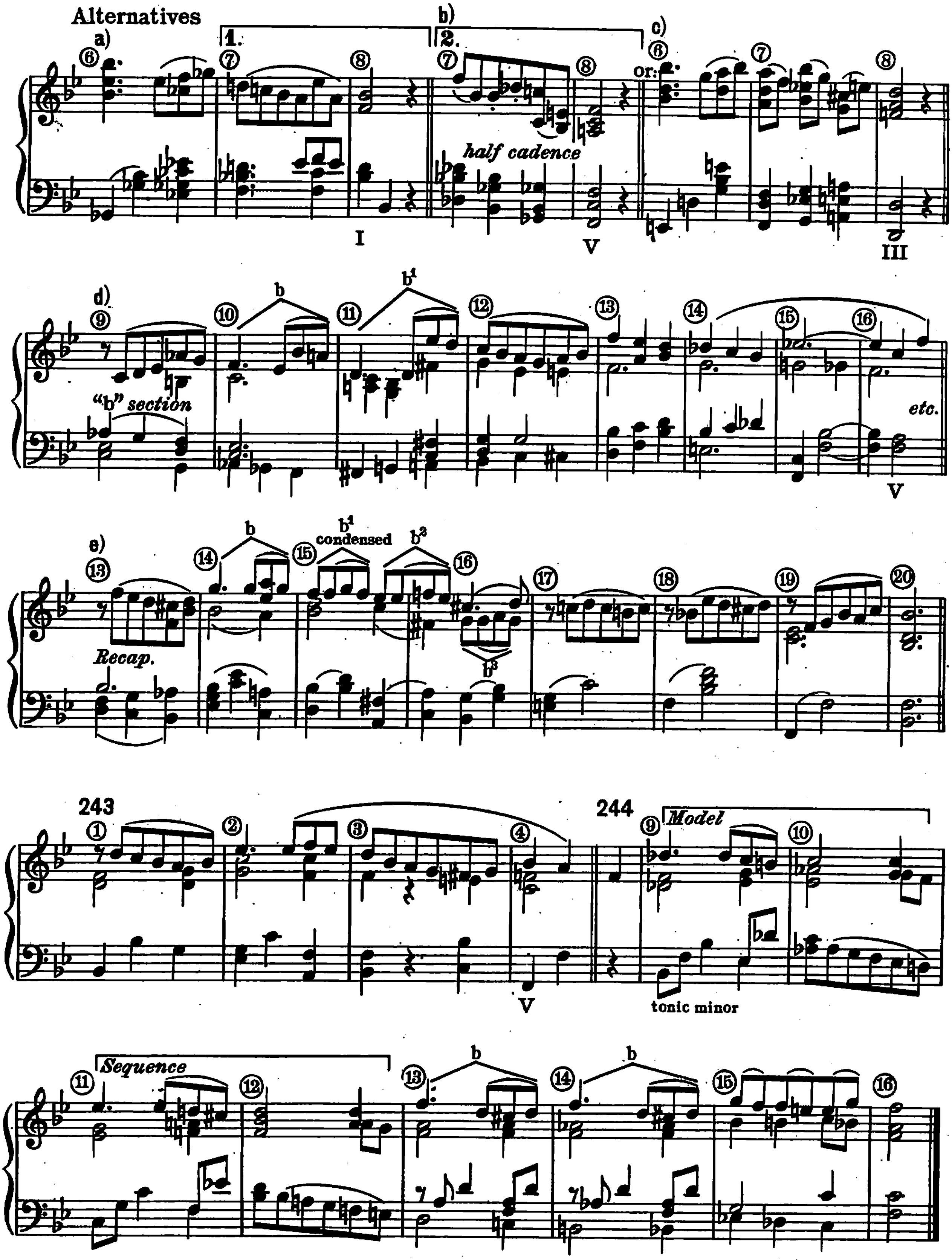


Recapitulation, a reconstruction of "a"
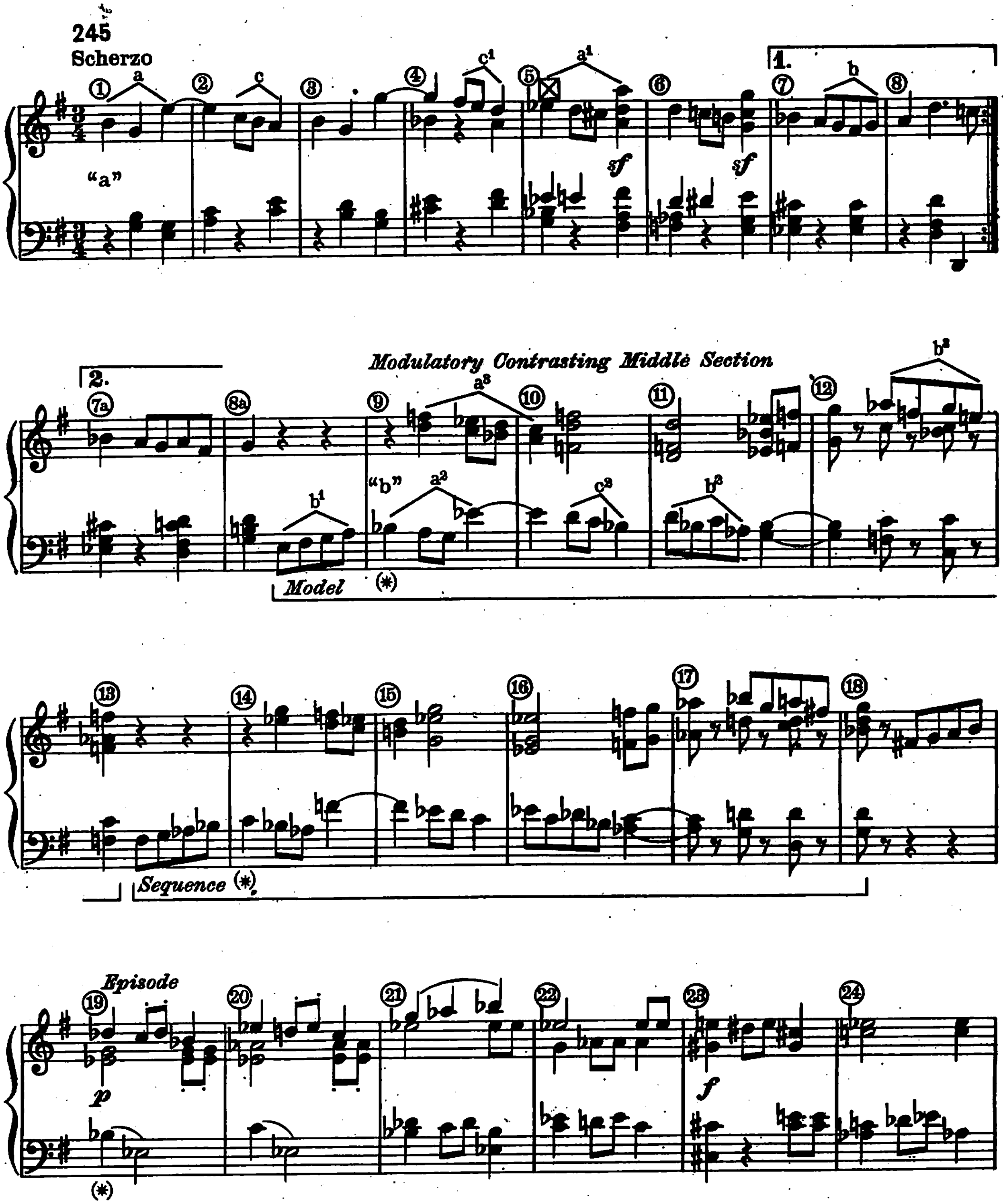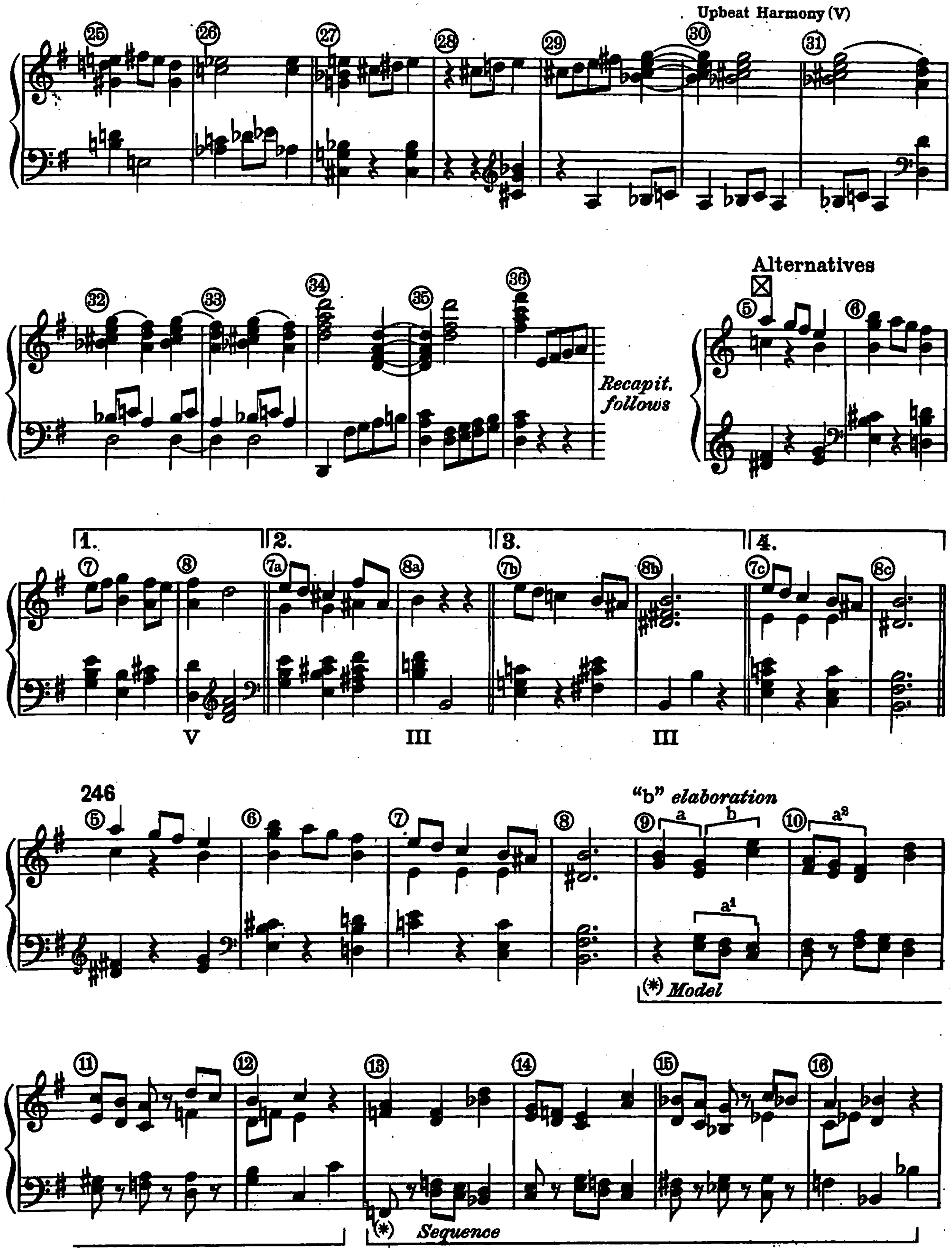




VII. MINUET
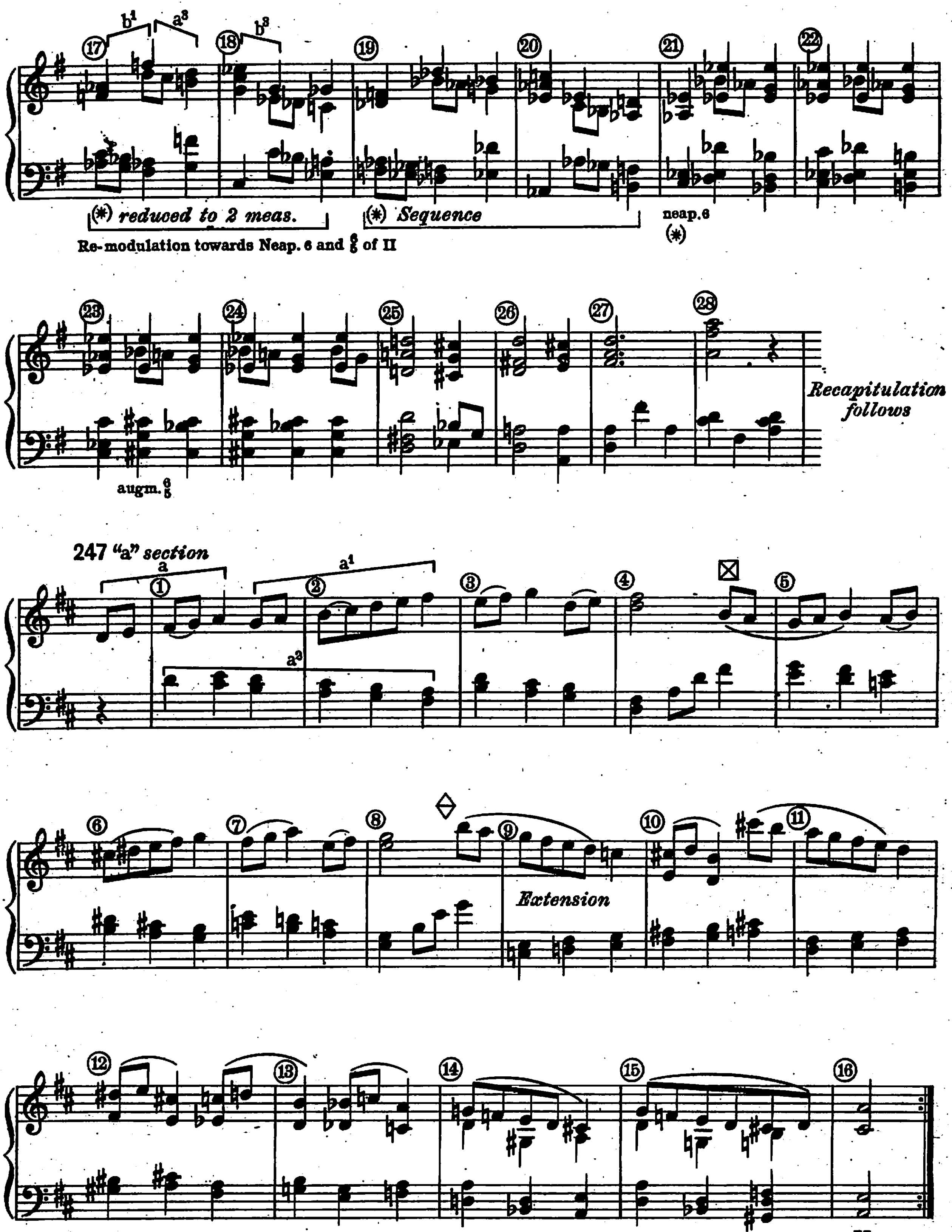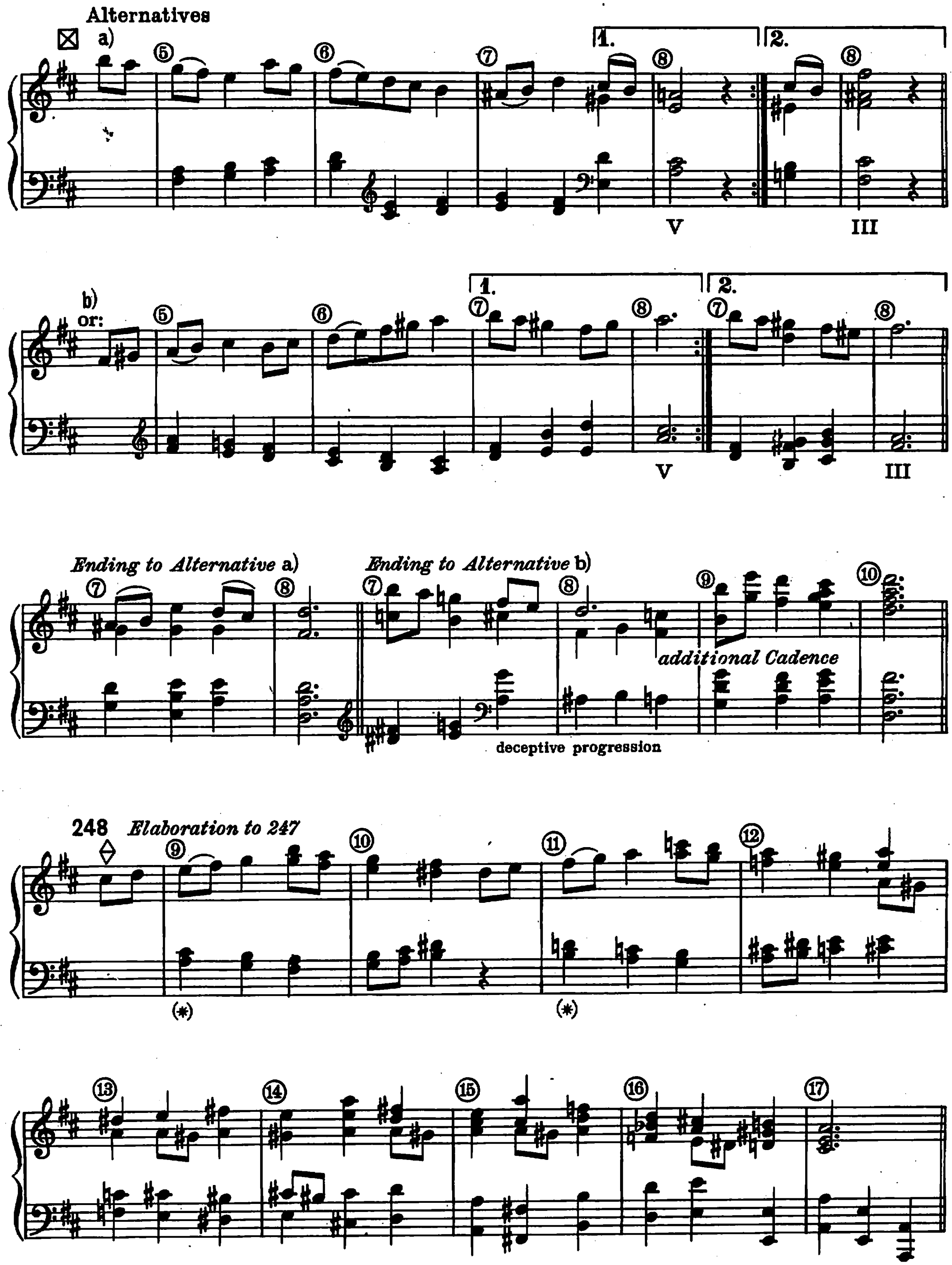



Alternatives
a)
1.
b)
2.
c)
or:
half cadence
I
V
III
d)
"b" section
b
b1
etc.
V
e)
b
b1
condensed
b3
b3
Recap.
243
244
Model
V
tonic minor
Sequence
b
b

VIII. SCHERZO
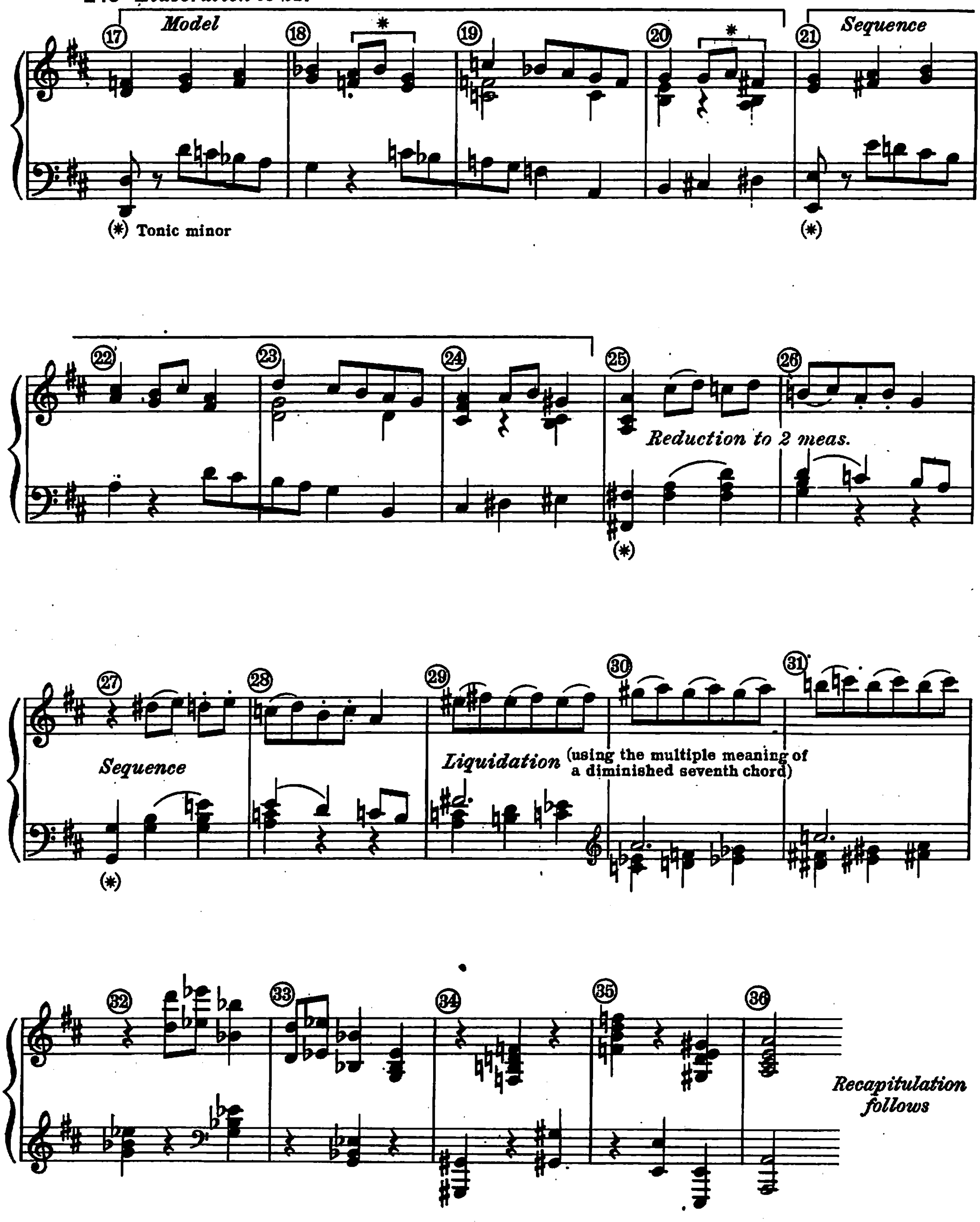



Upbeat Harmony (V)
Recapit. follows
Alternatives
1.
2.
3.
4.
V
III
III
246
"b" elaboration
a
b
a²
a¹
(*) Model
(*) Sequence
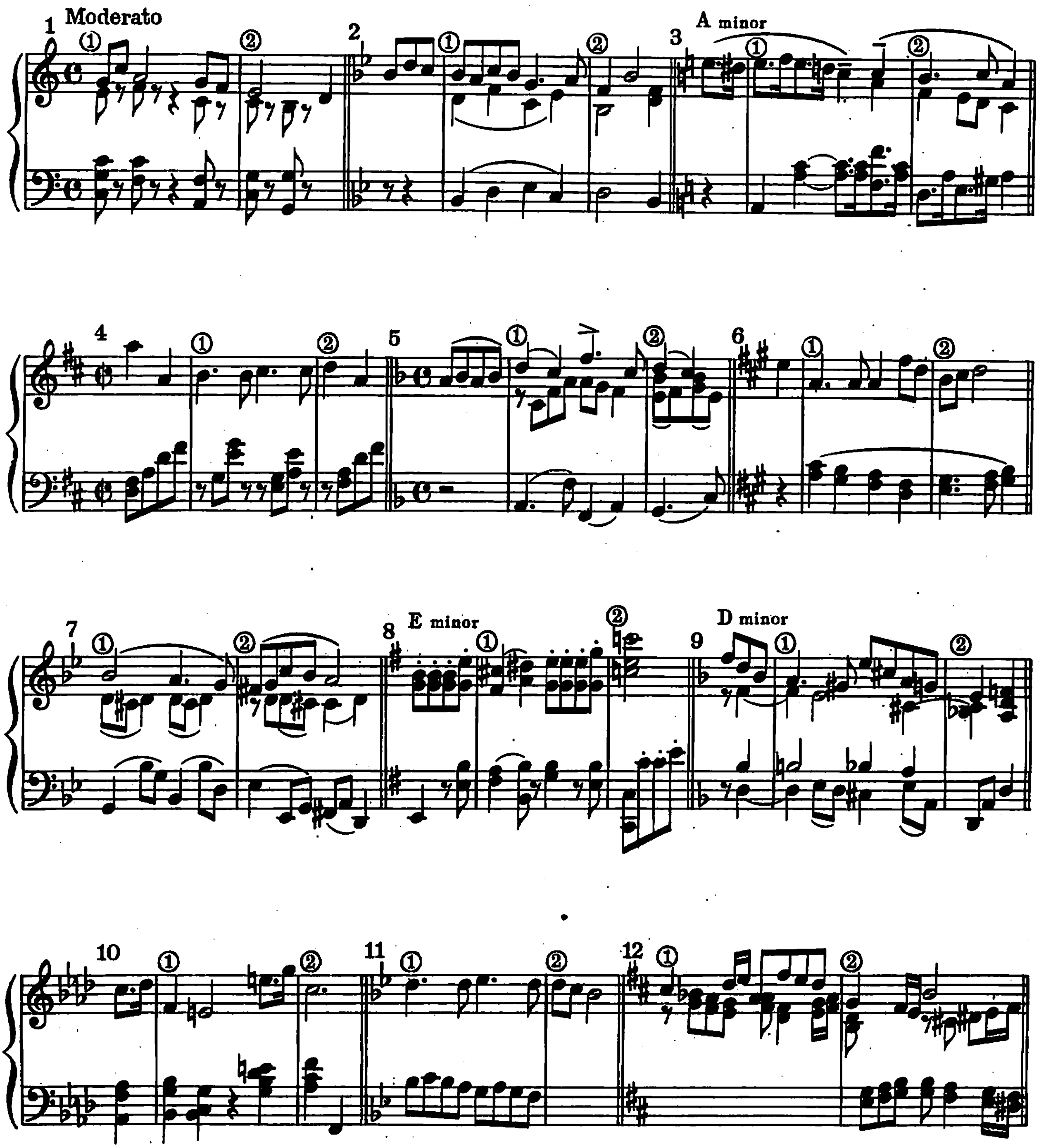

b1 a3
b3
(*) reduced to 2 meas.
(*) Sequence
neap.6
(*)
Re-modulation towards Neap. 6 and 6/5 of II
augm. 6/5
Recapitulation follows
247 "a" section
a
a1
a3
Extension
V
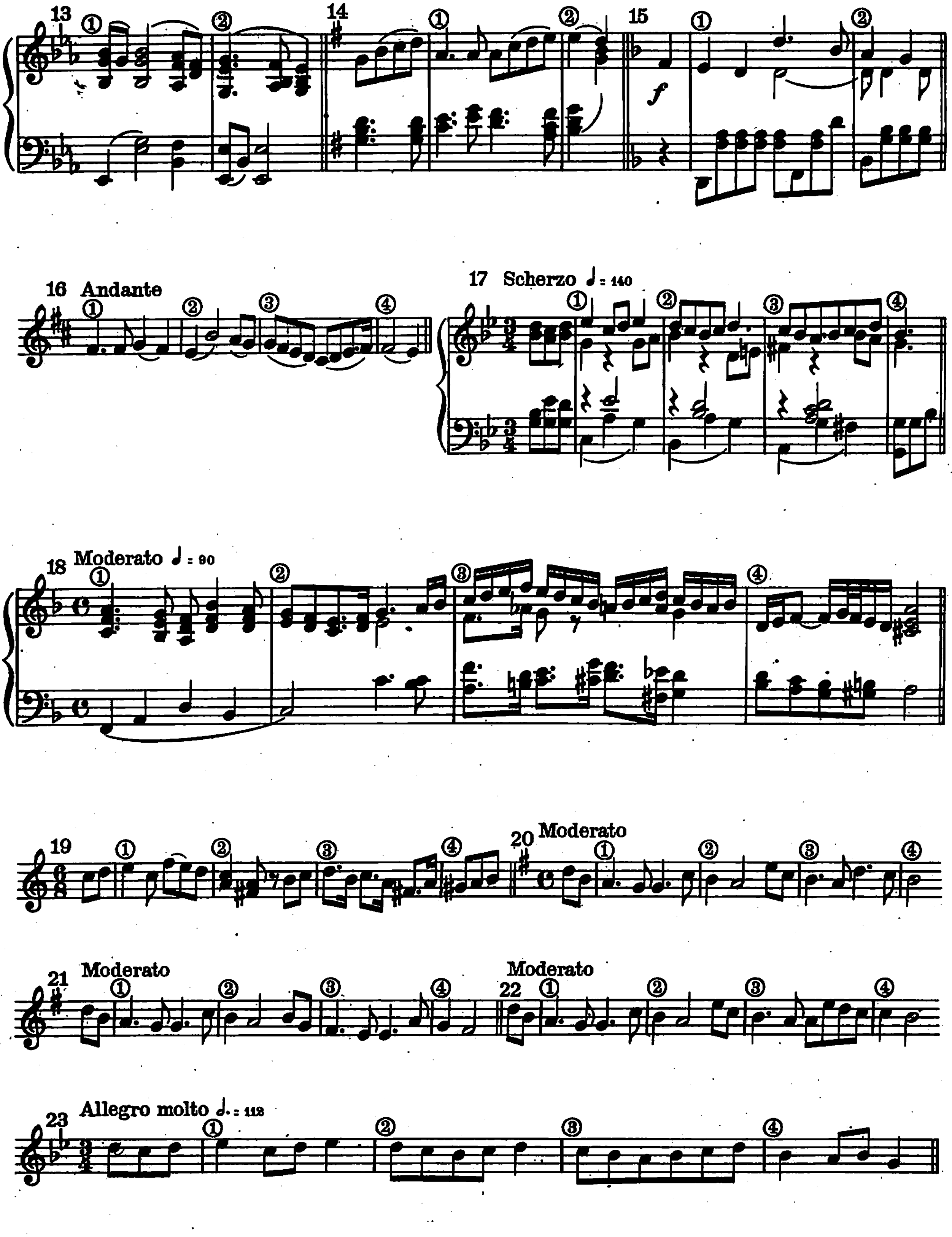

Alternatives
a)
1.
2.
V
III
b) or:
1.
2.
V
III
Ending to Alternative a)
Ending to Alternative b)
additional Cadence
deceptive progression
248 Elaboration to 247
(*)
(*)
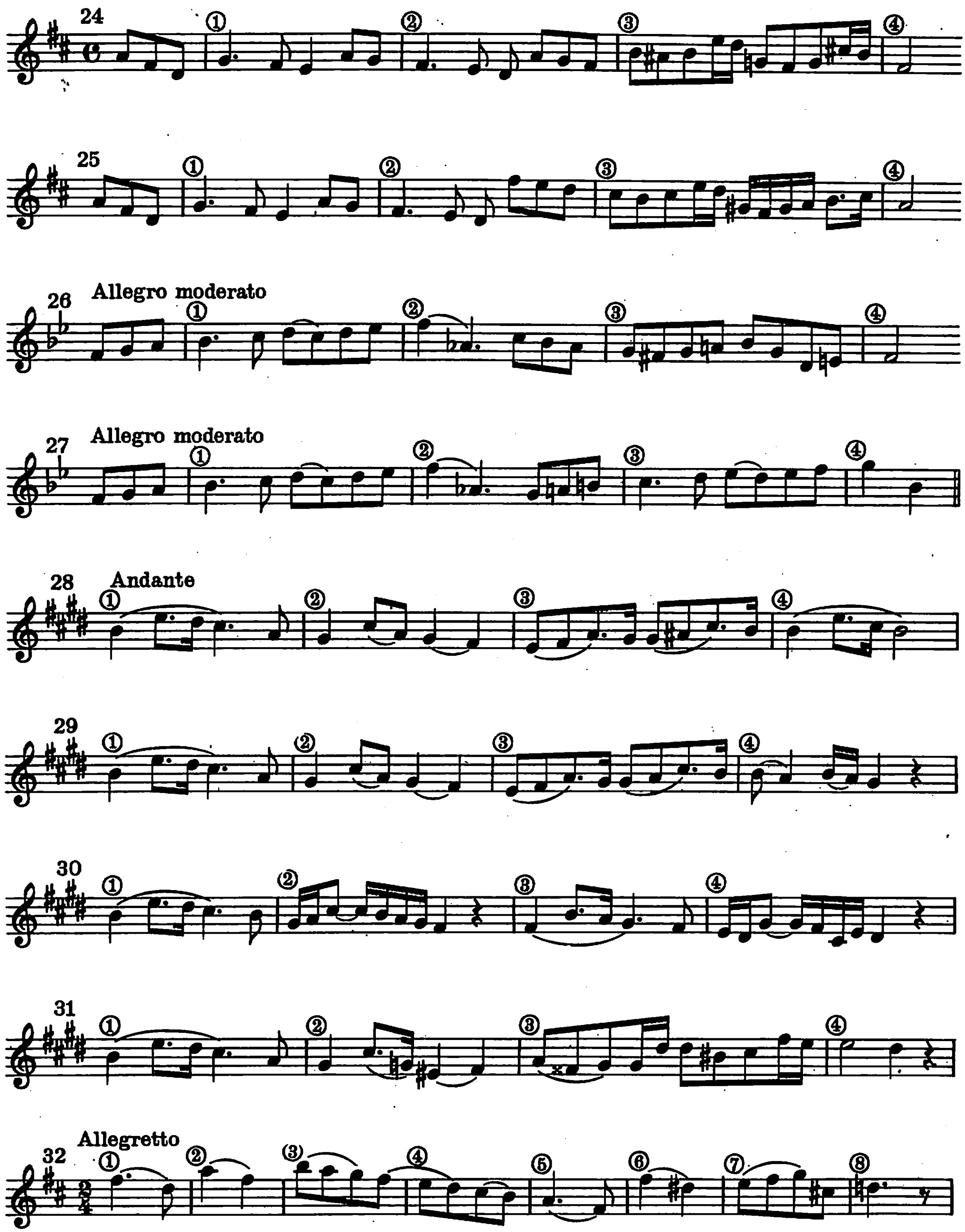
249 *Elaboration to 247*



IX. PHRASES, HALF SENTENCES, ANTECEDENTS, AND "a" SECTIONS OF TERNARY FORMS




13
14
15
f
16 Andante
17 Scherzo ♩ = 140
18 Moderato ♩ = 90
19
20 Moderato
21 Moderato
22 Moderato
23 Allegro molto ♩. = 112


24
25
26 Allegro moderato
27 Allegro moderato
28 Andante
29
30
31
32 Allegretto